

ANCIENT UNEDITED MONUMENTS.

PAINTED GREEK VASES,

FROM

COLLECTIONS IN VARIOUS COUNTRIES

PRINCIPALLY IN GREAT BRITAIN,

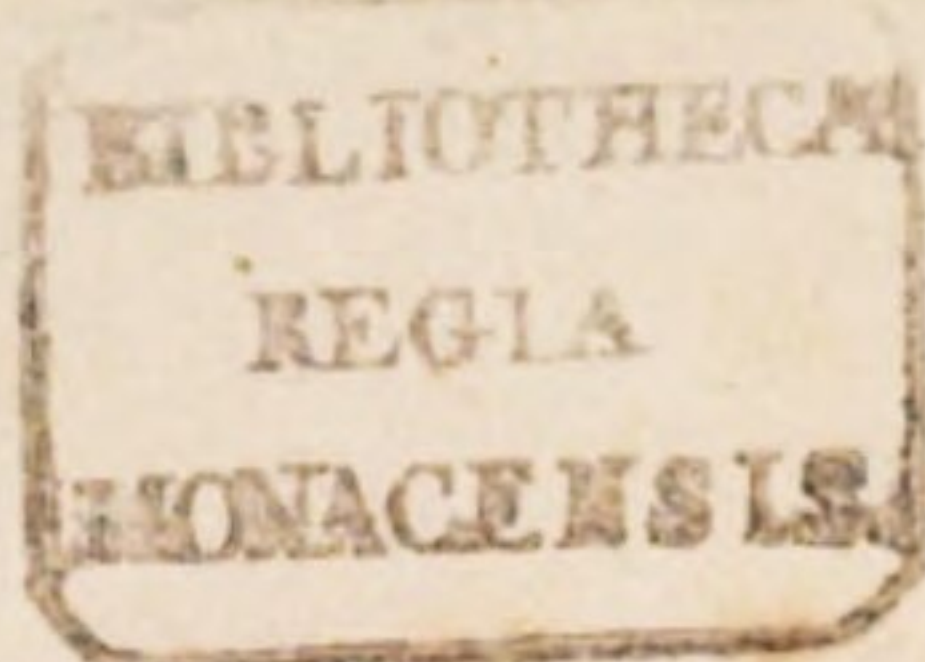
ILLUSTRATED AND EXPLAINED

By JAMES MILLINGEN.



LONDON.

M. D. CCC. XXII.



TO

WILLIAM HAMILTON, ESQ.

AUTHOR OF ÆGYPTIACA,

SO EMINENTLY DISTINGUISHED

BY HIS CONSTANT ENDEAVOURS TO PROMOTE

IN GREAT-BRITAIN,

THE LITERATURE AND THE FINE ARTS,

TO WHICH ANCIENT GREECE

IS INDEBTED FOR ITS CHIEF AND LASTING GLORY.

AS A TRIBUTE OF GRATITUDE,

AND A MEMORIAL

OF THE SINCEREST REGARD AND FRIENDSHIP,

THIS VOLUME IS INSCRIBED,

BY

THE AUTHOR.

WILLIAM HAMILTON, ESQ.

ATTORNEY OF EGYPTIAN

AND EGYPTIAN

BY THE EGYPTIAN

IN GREAT-BRITAIN

THE PATENT OFFICE AND THE FINE ARTS

TO WHICH ARE ADDED

IN THE OFFICE FOR THE

AS A TRIBUTE OF

AND A MEMORIAL

TO THE EGYPTIAN

THIS BOOK IS

THE

INTRODUCTION.

IN a former discourse on the usefulness of the study of Fictile Vases (1), I exposed at some length the advantages to be derived from this interesting class of ancient monuments.

During the interval of ten years which have since elapsed, the farther experience acquired, by visiting various existing collections, and by the numerous discoveries which have taken place in Italy and Greece, fully confirms the opinion expressed; and enables me to add, that Fictile Vases are of all the classes of ancient monuments, the most important to the advancement of Archæology.

Every production of genius must, to a great degree, bear the stamp and character of the age and country to which it belongs. The pencil of the artist traces the images of objects as they appear to the mind of the poet, or the historian, his contemporaries. Hence, the advantage of vases which are original productions of Greek art, whereas the far greater number of other monuments which have reached us, belong to the imperial times of Rome; and though the latter generally present the same mythological or heroïc subjects as the former, yet, owing to the alteration produced by time in manners and opinions, they differ from one another in character, as much as the Achilles of Statius differs from the Achilles of Homer.

The most splendid period in the annals of mankind, is that which Grecian history affords from the Persian invasion till the fatal battle of Chæronea. Many of the designs of vases are of the same age, and, accordingly, present to our view men and things, with the form, dress, and circumstances peculiar to this memorable epoch. Though Homer flourished several centuries before, as the state of things experienced little alteration in the interval, we

(1) *Peintures Antiques Inédites de Vases Grecs*, par J. Millingen, Rome, 1813, Intro-

duction. See also, Millin, *Introduction à la connaissance des Vases Peints*, tom. 1.

probably see Achilles, Hector and the heroes of Troy, as they appeared to the imagination of the divine poet. Of the warriors who fell so gloriously at Thermopylæ, we can form a just image from these contemporary productions of art; which shew us the victorious bands of Marathon and Salamis as they appeared to their-fellow citizens, when returning triumphant and crowned with laurel, they were hailed as the deliverers of their country. We view them clad in their splendid armour, breathing forth valour (1), with an expression of grandeur and a noble simplicity, characteristic of heroic virtue (2). From the connection naturally existing between poetry and painting, it seems indeed strange, that the admiration excited by the rapturous strains of Homer and Pindar, should not awaken a kindred feeling for the productions of art in which such glowing images are embodied under a sensible form. The prevalence of a Gothic taste, can alone account for the indifference with which ancient monuments are commonly viewed.

The designs which embellish Fictile Vases, are often taken from sculpture, but that pictures have furnished many (3), is evident from the manner in which the figures are disposed in different plans, from the grouping, and other circumstances unsuited to sculpture. Hence, in the deficiency of more ample means of information, Vases give the greatest insight into the state of painting, when it flourished in the schools of Athens and Sicyon. They display all the essential qualities of the art, and prove that the admiration entertained by the ancients for many of its productions, was not undeserved. The invention and composition are always happy and elegant, the expression suited to the characters, the attitudes peculiarly graceful, and the drapery skilfully disposed. It may certainly be regretted, that they do not equally present the colouring, scenery, perspective, and other accessories, but these the imagination may, in great measure, supply from analogy.

It could not be expected that artists of the first order should have been employed in such designs; which accordingly, are for the most part, deficient in correctness, and carelessly executed. Still, however, they exhibit a spirit and freedom denoting considerable talent; and always have a certain grandeur which is inseparable from ancient productions, even of the lowest order. Considered therefore, as prints of indifferent execution from pictures

(1) Μέγιστα πνείοντες Ἀχαιοί, Homer.

(2) Μεγάθυμοι Ἀχαιοί, Homer.

(3) See *Plates* x, xvi, xvii, xxi, xxii, xxvii.

of eminent merit, they are an invaluable treasure, whence artists may derive motives for their compositions, and they never can be too much studied by those who wish to raise the art to a higher degree of excellence.

The subjects of sculpture are usually of an elevated nature, the representation of divinities, heroes, or great historical events. Painting of which the powers are more extensive, diversifies its objects, and presenting scenes taken from ordinary life, introduces us to a more familiar acquaintance with ancient times. It brings to our view festivals, entertainments, marriages, theatrical representations, and a great variety of manners and customs highly interesting, as characteristic of so elegant and refined a people.

This class of ancient monuments is of particular service in illustrating the history of the Fine Arts, and enabling us to trace their progress through the different stages, from the feebleness of infancy to the decrepitude of age. The inscriptions which accompany the figures, present another essential advantage. Making us acquainted with the principles which directed artists in their compositions, and with the symbolical language of antiquity, they facilitate by analogy the explanation of other compositions, which, without such assistance, would have remained uncertain. The inscriptions are likewise of material interest to philologists, exhibiting characters of the most ancient form, and varieties of local dialects unnoticed by grammarians.

For the sake of those who still continue to bestow on vases the name of Etruscan, it may be proper to repeat what has been so often said, that this erroneous denomination is solely due to those authors who first introduced them to public notice, and who being Tuscans, were induced by an unwarrantable spirit of patriotism, to attribute to their ancient countrymen the invention of almost all sciences and arts (1). This Etruscomania so long prevalent, is, however, now completely exploded (2), and it is universally acknowledged, that the vases in question are Greek, or of those countries where Greek manners and institutions prevailed.

That an erroneous denomination is particularly dangerous, as being often prejudicial to the advancement of science, is strongly exemplified in the present case, where, owing to the scarcity of information respecting ancient Etruria, it has induced many of the learned, to consider hopeless any attempt

(1) Winckelmann first noticed the fallacy of this appellation: *Storia delle Arti*, tom. 1, p. 212.

(2) Lanzi de Vasi Antichi Dipinti, Firenze, 1806, page 15.

to explain monuments attributed to that country. Another cause of the little progress in the study of this branch of antiquity, may be ascribed to the opinion, that all the painted Fictile Vases we possess, were originally intended for use in the mystic ceremonies of Ceres and Bacchus; that the subjects represented on them, related to such ceremonies; and that they were placed in tombs as symbols that the deceased had been initiated. The number of Dionysiacal subjects, with which vases are adorned, gave rise, in great measure, to this opinion, which, though totally unsupported by any ancient authority, has, most unaccountably, become so prevalent, that it extended even to Winckelman, Visconti, and Zoëga, and probably induced those great luminaries of the archæological science, to neglect a class of monuments which offers so much interest.

As the removal of this opinion is most essential, in addition to what I said on a former occasion (1), I have discussed it at some length, among other points, in an essay, intended for future publication, on the origin and nature of the worship of Dionysus or Bacchus, and have endeavoured to prove its erroneousness by the following arguments:

1° That Dionysus or Bacchus was originally a local divinity of the Thebans, of a very inferior order; that his worship was unknown to the rest of Greece in the time of Homer and Hesiod, and did not become general, till several centuries afterwards.

2° That the mysteries, in general, were not of a remote antiquity, and no mention of their existence is found in Homer and Hesiod. That no mysteries in honour of Bacchus were ever established in Greece under the sanction of public authority (2): those called Sabazian and Bendidian were peculiar to the Orphic sect, were introduced at a late period by needy and crafty adventurers, and were always esteemed disreputable (3). In many countries, they were even prohibited by the state.

3° That the use of Vases at funeral ceremonies, and the custom of interring

(1) *Peintures Antiques Inédites de Vases Grecs*, Rome, 1813, Introduction, *page* 4, and *Infra*, *page* 60.

(2) The secret ceremonies of Dionysus were performed at Athens by fourteen women called *γεραιραι*, or *venerable*, appointed by the Archon king. No other persons were admit-

ted. It is probable that in other places the same usage prevailed.

(3) Demosthenes, de Coron. — Theophrast. *Charact. cap.* 16. See, Freret, *Mem. sur le Culte de Bacchus*, Acad. des Inscip., *tom.* xxiii, *page* 262, and Saint Croix, *Rech. sur les Mystères du Paganisme*, *tom.* ii, *page* 51.

them with the dead, is anterior to Homer (1), and, consequently, could have no relation to the worship of Bacchus.

4° That the most ancient Vases do not present Dionysiacal subjects, but warriors, races, hunts, and other scenes of the kind.

5° To the assertion that Vases were symbols of initiation in the mysteries of Eleusis, it is observed, that the mystic Iacchus was a divinity totally distinct from Dionysus; he was worshipped in common with Ceres, and his symbols and attributes were entirely different from those of Dionysus. If these divinities were ever confounded, it was only by the Orphic sect, whose opinions were never received in the theology of the state, at least, during the period to which these monuments may be referred.

6° To this it may be added, that all the ceremonies and rites of Eleusis were performed with the greatest secrecy, and that the representation of them on works of art exposed to profane eyes, would have been deemed highly impious. Any mention of what passed at the mysteries was prohibited, and even as late as the age of Pausanias, the same secrecy was maintained. This is so true, that although we have such numerous representations of Dionysiacal ceremonies, those relating to Ceres very rarely occur (2). Of the mystic Iacchus, even the figure is unknown to us.

These facts, and the inferences drawn from them, must, on an impartial investigation, appear evident. They have been overlooked, because the question has hitherto been discussed by those, who entertaining preconceived notions, only sought arguments favourable to their systems. Some of these authors have even gone so far, as to claim a greater knowledge of the early history of Greece, and of its religion, than the Greeks themselves, whom they accuse of ignorance and prejudice (3). The character of this systematic school of writers cannot be expressed better than in the very words, which, one (4), perhaps the most extravagant of all, applies to those from whom he differs: "Many in the wantonness of their fancy, have yielded to the most idle surmises, and that to a degree of licentiousness, for which, no learning nor ingenuity can atone".

(1) On the use of vases at funeral ceremonies, see Homer, *Iliad*. Ψ. *vers.* 170, 219, 220, 250. *Odyss.* Ω. *vers.* 74.

(2) *Infra*, page 59.

(3) D'Harcenville, *Recherches sur les Arts de la Grèce*, tom. 1, page 63, 359.

(4) Bryant, *Analysis of Ancient Mythology*, tom. 1, page 129.

Truth is frequently obvious, while we wander in search of it with great labour and fatigue. The vases, of which the origin is supposed to be so mysterious, are no others than the common pottery intended for the various purposes of ordinary life, and for ornament, like the China and Staffordshire ware of the present day. Conformably with a custom almost universally prevalent, of burying with the dead, objects which had been useful to them when alive, many of these vases were deposited in tombs, and contained wine, milk, oil, fruits, and a variety of similar offerings (1). Such only as were thus deposited in the earth could be preserved, and for this reason, they are scarcely ever found entire, but in tombs, which, from religious motives, were held sacred and inviolate. All those which served for common use, experienced the inevitable fate of such fragile objects, and accordingly, great quantities of fragments are usually found in the neighbourhood of ancient Greek cities. At Tarentum, the sea is continually washing on shore innumerable remains of similar vases, which were probably thrown into it, with other rubbish belonging to the ancient inhabitants of the city.

Those vases which, like that, Plate I, are occasionally found simply deposited in the earth, are always in the vicinity of tombs; a circumstance which shews that the spot was a cemetery, and consequently esteemed of equal sanctity. Sometimes they contain ashes, the remains of those who preferred that their bodies should be burned, rather than interred: both customs having prevailed at the same time. It happens also, that vases are discovered on the outside of tombs, where they were placed subsequently, at ceremonies performed to appease the souls of the deceased, or to evoke and consult them respecting future events (2). On these occasions, a pit was dug, and the ceremonies took place on the tomb. All vases that had been used in washing and anointing the dead, or in any funeral rites, being esteemed impure, were deposited with the body.

Some authors have supposed that a relation existed between the subjects figured on vases and the circumstances of the person in whose tomb the vases were placed. This may be true to a certain degree; but in general, the choice of subjects seems to have been made in an arbitrary manner, according to the fancy of the artist. The same is observable likewise on public monuments,

(1) Κτερίσματα, Χοαί, Ἐναγίσματα.

(2) Νεκρομαντεία, Homer. Odyss.

and celebrated works of art dedicated in temples, such as the throne of Bathycles at Amyclæ, and the chest of Cypselus at Olympia, on which the subjects represented are unconnected with the circumstances of the donor (1).

That the Fictile Vases of which it is here question, were used for the ordinary purposes of life, is evident from the paintings represented on some of those we possess (2). Many served only for ornament, such as those obtained as prizes at public games, or in gymnastic exercises; or those given as presents at marriages, or on other occasions, and which are usually distinguished by the acclamation ΚΑΛΟΣ or ΚΑΛΗ. In later times, vases were manufactured specially for funeral purposes, and embellished with appropriate subjects (2).

The manufacture of painted vases ceased, it may be presumed, at least a century previous to the establishment of the Roman Empire. The gradual deterioration which is observable in their quality, was probably the principal cause. The alteration in manners and customs (3), the greater frequency of silver and copper utensils, and the introduction of the new Roman pottery, may have contributed also to their disuse.

It may be requisite to say something of the principles which have guided me in the explanation of the various subjects. In the course of my observations on these and other ancient monuments, I have carefully avoided all spirit of system, being fully convinced, that the religious opinions and rites of the Greeks, were not founded on any single and fixed principle, but composed of separate and unconnected parts, which varied with the progress of civilization, the intercourse with other nations, and the introduction of new philosophical doctrines. My object has been constantly a conscientious research of truth. In some cases, I have confessed my inability to offer any opinion, and in others, I have proposed my sentiments with proportionate degrees of doubt and reserve. The most judicious writers of antiquity often confess their uncertainty respecting monuments of preceding ages. Can we, at this distance of time, and with means of information so much inferior, pretend to a greater degree of knowledge?

The study of this branch of antiquity is susceptible of great improvement.

(1) Pausan. *lib.* III, *cap.* 18, *lib.* V, *cap.* 17.

(2) *Peintures de Vases Grecs, Plates II, LIII.*
Idem, *page* 33.

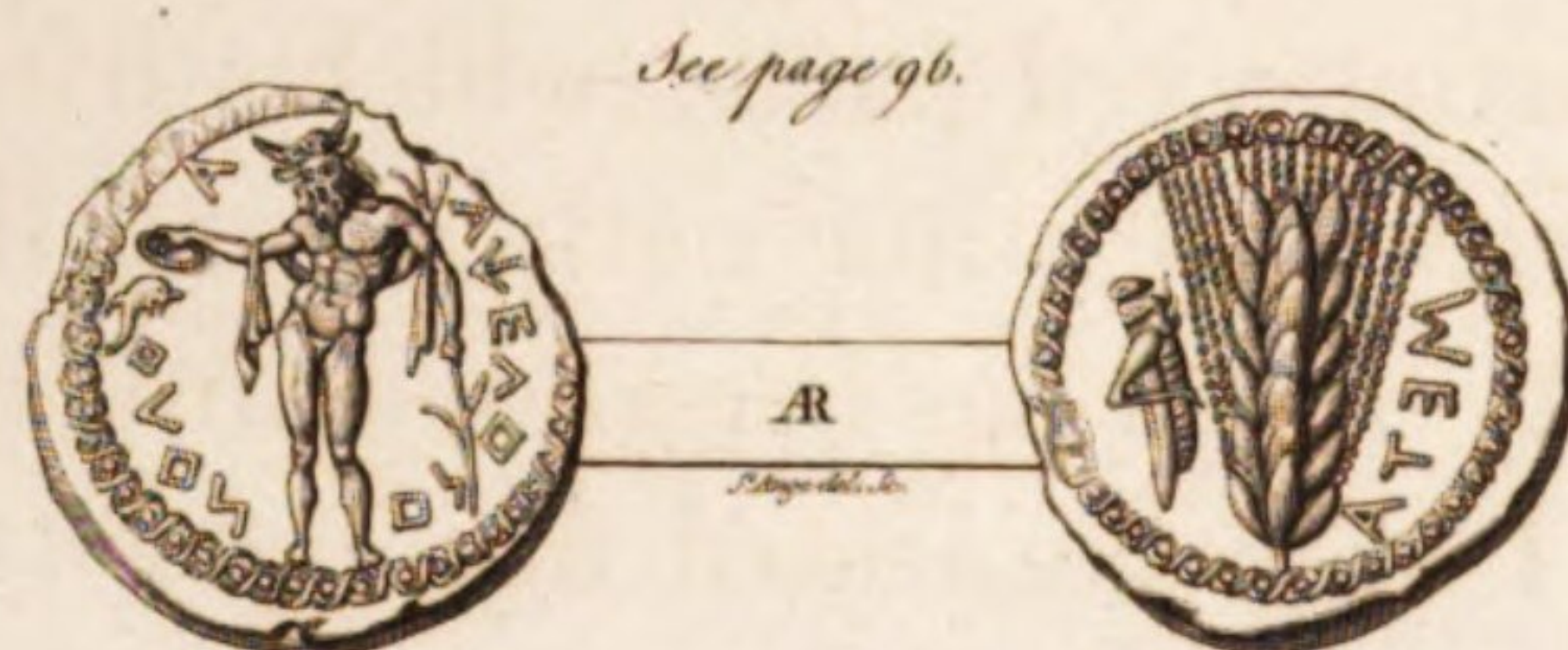
(3) In the time of Augustus, Greek insti-

tutions and manners were only preserved in Naples, Tarentum and Rhegium. All the other cities of Magna Græcia, had fallen into barbarism, Strabo, *lib.* VI, *cap.* 1.

Notwithstanding the various publications relating to it, scarcely half the number of vases existing in different collections have been made known; and their number is continually increasing by successive discoveries.

A most useful undertaking would be a general collection of all the interesting subjects represented on vases, including those already published. Disposed and classified in proper order, they would afford each other mutual illustration, and greatly facilitate the progress of the study. For greater facility, such a work might be of a reduced size, in-8°, and the engravings in outline only. The plan followed by Eckhell in his elementary Numismatic work, offers the best example, and would, without doubt, produce the same favourable results.

A similar undertaking, in which it would be requisite to visit different countries, would require time and expense, which few private individuals could afford, especially, if we consider the little encouragement offered in England to researches of this nature. It could only be effected by one of the Learned Societies, to which it would be highly honourable, as contributing to promote a taste for the arts, and those pursuits, that are the object of their institution.



ANCIENT
UNEDITED MONUMENTS.

SERIES I.

PAINTED GREEK VASES.

ANCIENT

UNPUBLISHED MONUMENTS

SERIES I

PAINTED PLATE VASES

ANCIENT UNEDITED MONUMENTS.

PAINTED GREEK VASES.

PLATES I, II, III.

THE vase of which the paintings and form are given in these plates (1), has been selected to appear the first in the present collection, as entitled to such a distinction, from the feeling of veneration its remote antiquity inspires, its importance in illustrating various points of history and mythology, and the peculiar interest arising from the knowledge of its original destination.

This singular monument of early Grecian art, was discovered in an excavation made by Mr Burgon in 1813 near Athens, on the left side of the road leading from that city to Thebes, about 70 yards from the ancient gate (Portæ Acharnicæ) (2), or 170 yards from the modern gate called *Gribos Kapesi*. The vase was merely deposited in the earth, about three feet deep, without any appearance of a tomb near it; however, some remains of burnt bones were found in it, that proved it had served funereal purposes: it contained also six small earthen vessels of various forms, and its mouth was covered with a square piece of stone.

(1) This interesting monument is in the collection of Thomas Burgon, Esq. Height of the vase, 2 feet. Greatest circumference, 4 feet 4 $\frac{1}{2}$ inches. The figure of Minerva, reduced in the engraving, is 9 $\frac{1}{4}$ inches high in the

original: the other figures are in the same proportion.

(2) This gate derived its name from its leading to Acharnæ. See Topography of Athens, by Lieut.-Col. Leake. page 371.

The form of the vase is that called Amphora (see Plate III). It is of a fine yellowish earth, on which the figures are painted in black, with accessories in red and white.

The principal side, Plate I, represents Athena or Minerva, tutelary divinity of the city to which she gave her name; she appears in a warlike character, as described by Homer and Hesiod (3). Her dress consists in a long Doric tunic (4) of a red colour; the border of which is black, and embroidered with a mæander-shaped ornament. Over her tunic, is the ægis of the same colour, and of the primitive form, being simple a goat-skin fringed with thongs. Her head is covered with a helmet, on which rises a lofty crest (5). Her hair collected and plaited in a manner peculiar to this divinity, hangs on her back (6). In one hand she holds a spear, which she is preparing to dart (7) against the enemy (8); in her other hand she bears a shield ornamented with the figure of a dolphin: this attribute of a marine deity, is given to Minerva as daughter of Neptune and the lake Tritonis.

It is necessary to the explanation of some particulars of this painting, to relate here the early traditions respecting Minerva, since they differ widely from those of a later period, which are commonly received. The Minerva venerated at Athens, was a divinity of Libyan origin, probably introduced into Greece by the colony which the Phœnicians established in Libya, sent into Bœotia (9). What gives weight to this opinion, is, that we find in these two countries, the wor-

(3) Homer. *Iliad*. E, *vers.* 333 et 430, etc.
Hesiod. *Theogon.* *vers.* 925—6.

(4) Χιτὼν ποδήρης.

(5) — δεινὸν δὲ λόφος καθύπερθεν ἔνευεν.

Homer. *Iliad*. Γ, 337.

(6) Παραπεπλεγμένη Ἀθήνη. Pollux, *lib.* 11, *segm.* 35. Winckelmann. *Monum. Ined.* pag. 19. Taylor Combe. *Ancient Marbles in the British Museum. Part 1, plate 1.*

(7) Some etymologists derive the name of Pallas, given to Minerva, from Πάλλειν, «to vibrate,» alluding to this action of vibrating the lance. Schol. in Homer. *Iliad*. A. 200.

(8) This was the most ancient mode of representing Minerva, and probably the painting offers a copy of the principal statue of

the goddess placed in the old Parthenon burnt by the Persians, and which, like most early works of art, may have been of wood. Minerva is figured in a similar attitude on the coins of Argos, and on those of Thessaly which offer the Itonian Minerva, the most ancient in Greece.

On the peplos or veil, carried in the Panathenaic procession, the exploits of Minerva were represented in embroidery, especially her victory over the giant Enceladus; the same action is probably alluded to here.

Minerva is described in a similar attitude by Hesiod. *Scut. Hercul.* *vers.* 196—200.

(9) Herodotus. *lib.* iv, *cap.* 180. Pausanias, *Attica, cap.* 14.

ship of Minerva established in places of the same name (10). According to the tradition of the Libyans (11), Minerva was the daughter of Neptune and the lake Tritonis ; having received an injury from her father, she implored the assistance of Jupiter, who took her under his protection, and adopted her as his daughter : hence probably arose the subsequent fables of the birth of Minerva from the head of Jupiter, and of her contest with Neptune for the possession of Attica. The Greeks who received the worship of Minerva from the Libyans, adopted their tradition respecting her parents, as we see by the dolphin painted on her shield, and by various concurring testimonies (12).

Herodotus (13), as a proof of this origin of Minerva, says, that the Greeks had taken from the Libyan women, the dress and the ægis with which her statues were represented : this dress was of leather : the ægis, as its name implies, was simply a goatskin died red and worn over the shoulders like a mantle : the extremity of it was cut into shreds or tassels (14), which the lively fancy of the Grecian artists converted into serpents. The present painting (15) shows us the original form of the ægis as it was worn by the Libyan women, and illustrates the description given by Herodotus. The Gorgonian head usually placed on the ægis (16), but which is not seen here, or on monuments of an early age, was an addition made at a later period.

Before the figure of Minerva is the inscription, ΤΟΝ ΑΘΕΝΕΟΝ ΑΘΑΟΝ ΕΜΙ in letters of a very ancient form, and written from right to left, according to

(10) The Bœotians pretended that Minerva was born near the river Tritonis, in Bœotia, and not near the lake of the same name in Libya. Alluding to this tradition, the epithet of Tritogeneia is given to Minerva by Homer and the early poets. That of Alalcomenais was likewise taken from a city of the name of Alalcomenæ, situated near the river Tritonis, in Bœotia. Paus. *lib.* ix, *cap.* 33.

The Arcadians pretended also that the goddess was born near a fountain called Tritonis, at Aliphera, in Arcadia. Pausan. *l.* viii, *c.* 26.

(11) Herodotus. *lib.* iv, *cap.* 180.

(12) The epithet of γλαυκῶπις was given to Minerva on account of her having blue eyes, like Neptune her father, and other marine divinities. Pausan. *lib.* i, *cap.* 14.

(13) Herodotus. *lib.* iv, *cap.* 189.

(14) Θύσανοι—αἰγὶς θυσσάνεσσα. *Iliad.* E, v. 738.

It is evident from the tassels with which the ægis of Homer was fringed, that it was taken from the ægis of the Libyan women. But as every thing belonging to the gods was marvellous and supernatural, the poet supposes the divine ægis to have been of gold, the work of Vulcan, and endowed with the property of inspiring terror and dismay.

(15) The account given by Diodorus Siculus (*lib.* iii, *cap.* 69) of the origin of the ægis, was probably a later fable.

(16) The γοργεῖν κεφαλῇ which Homer ascribes to the ægis is merely a figurative expression, to indicate the power of inspiring terror. He attributes for the same reason the γοργὼ βλοσυρῶπις to the shield of Agamemnon. *Iliad.* A. *vers* 36.

The Gorgons in Homer's time were supposed, to be females of monstrous forms, who resided

the custom prevalent before the Peloponnesian war. This inscription, which, according to a more recent orthography, may be read, Τῶν Ἀθηνέων ἄθλον εἰμι (17), has been already published several times (18), and variously explained. Some learned critics have supposed Ἀθηνέων to be the Ionic genitive of Ἀθηναί, the name of the city of Athens, and have translated the sentence "I am the prize given by Athens." But others, probably with more reason, think that this word is the old Attic form of Ἀθηναίων (19), and translate "I am the prize of the Athenæa."

As in other monuments of an early age, the E and O are employed instead of H and Ω; and EMI is written for EIMI. The substitution of E instead of the diphthong AI is a peculiarity deserving of attention (20).

The Athenæa mentioned in this inscription are without doubt the festivals in honour of Minerva so celebrated in antiquity under the name of Panathenæa. We know that these festivals were originally called Athenæa (21) and their

near the lake Tritonis, and whose looks were fatal. The poet therefore, describing the ægis as encircled by Terror, Discord, etc., supposes it endowed with the same dreadful properties which the Gorgons possessed.

The story of Perseus, cutting off the head of Medusa, was a subsequent invention of Hesiod. *Theogon. vers. 280.* Schol. Venet. ad Homer. *Iliad. K, vers 36.*

Later poets probably added the circumstance of Perseus giving the head to Minerva, who placed it on her ægis. The expressions of Homer, literally understood, may have suggested the notion of this addition.

The superstition of the *evil eye* originated in this fable of the Gorgons. *Archæolog. tom. xix, page 70-74.*

(17) It was customary on early works of art, statues, tripods, or other offerings dedicated in temples, to place an inscription in the first person, in which the object was supposed to address the spectator. *Herodotus. lib. v, cap. 59; Chishull. Antiq. Asiat. pag. 4.*

(18) It was first published by the author, *Peintures de Vases Grecs, Rome, 1813, Introduction, ix, note 2.* It has been since given by Dr Clark. *vol. iv, Preface, page 9.* *Memoirs relating to Turkey, by the Rev. R. Walpole,*

page 459; and Travels in various countries, etc. by the same, page 597.

(19) A remarkable difference existed between the old and new Attic dialect. An ancient grammarian argues the falsehood of a letter attributed to Epimenides, from its being written in the new Attic. Bentley on Phalaris, *page 401.*

The present inscription is of the time of Epimenides and Solon.

(20) In the most ancient and purest Attic, E sometimes takes the place of AI. In the *Bacchæ* of Euripides, we read Ἀκταίωνος, *vers 230,* and Ἀκταίωνος, *vers 337.* In my edition, I have suggested the alteration of Ἀκταίωνος into Ἀκτέωνος. So the Attic form of Ἀλκμαίων is Ἀλκμέων, so γαῖα, γέα, γῆ. This alteration never takes place however, except when the AI is followed by a vowel, and this vowel when short is always lengthened. The confusion of AI with E, frequent in inscriptions of a recent period and in manuscripts, is out of the question on the present occasion.

Note communicated by the Rev. P. ELMSLEY.

(21) Apollodorus, *lib. iii, cap. 14.—6.* Pausan. *lib. viii, cap. 2.* Marm. Oxon. Chron. Par. Ep. 10. Harpocration. Suidas. Meursius. *Panathenæa,*

institution is commonly ascribed to Erichthonius (22), son of Minerva and Vulcan. At a later period, when Theseus (23) had united the twelve districts of Attica under the sovereignty of Athens, he solemnized these festivals with additional splendour, and called them Panathenæa, from the union of all the Athenians.

Such at least was the opinion of the Athenians, ever fond of the marvellous and of giving to their institutions a remote and illustrious origin. But the life of Theseus, as well as all the early part of Grecian history, is involved in such obscurity and uncertainty, as to inspire little confidence. We know too, that the veneration of the Athenians for the memory of Theseus commenced at a late period only, as no traces of it appear before the time of Cimon (24), who, in obedience to the injunctions of the Delphic oracle, collected the remains of that hero in the island of Scyros, and conveyed them to Athens, where they were received with great honours, and the temple called Theseium was erected to him. The tradition of the establishment of the Panathenæa by Theseus, may therefore be rejected as fabulous.

The Panathenaic games were of two sorts, the greater which were celebrated every five years, and the lesser solemnized annually (25). The latter were the most ancient, and, as it has been said, were called Athenæa : but when the greater were established, and called Panathenæa, the same name became common to the minor festival. The authority of the ancient and respectable historian Pherecydes (26) determines the true epoch of the institution of the great Panathenæa; he places that event under the archonship of Hippocles. His testimony is confirmed by Eusebius (27), who relates the same event in the third year of the fifty-third Olympiad, about which time we know the age of Hippocles must be referred.

It has been thought that the establishment of the great Panathenæa was due to Pisistratus, whose magnificent disposition is so well known, and under whose government, and that of his sons, these games were celebrated with uncommon splendor. The epoch assigned by Pherecydes and Eusebius fully confirms this opinion. It is true that the commencement of the usurpation of Pisi-

(22) Pausan. *lib.* i, *cap.* 14. Hyginus, Fab. 166.

(23) Plutarch. Vita Thesei. Pausan. *lib.* viii, *cap.* 2.

(24) Plutarch. in Theseo. Pausan. *lib.* i, *cap.* 17.

(25) Meursius, Panathenæa.

(26) Marcellinus, in Vita Thucydidis; edit. Duker. *page* 1.

(27) Eusebius, Canon Chronicus, *page* 162.

stratus is generally dated a few years later (28), in the first year of the fifty fifth Olympiad; but this objection has little weight, if we consider that Pisistratus (29) possessed great influence in the government of the state, before he usurped ostensibly the tyranny.

There might be reasons to place perhaps a few years later the date of the archonship of Hippocles (30); but as a discussion of this sort is foreign to the object, which is solely to determine approximatively the age of the vase, we shall adopt the epoch of the origin of the Panathenæa, assigned by Eusebius. It follows then, that the vase on which the old name of Athenæa is related, must be anterior by some few years at least to the third year of the fifty third Olympiad, 562 years before the Christian æra. In fact, the rude style of design, the archaic form of the letters and dialect of the inscription, and the indication of various early customs, correspond perfectly with such a remote origin.

The inscription previously referred to, shews that the vase was a prize given at the Athenæa, or minor and more ancient Panathenæa. Numerous ancient testimonies relate (31), that a vase filled with oil was the prize (ἄθλον) given

(28) Corsini, *Fasti, Attici*, tom. iii, page 91.

(29) Meursius, *de Archon. Athen.* lib. i, cap. 14; et in *Pisistrato*, cap. 3.

(30) The Hippocles, under whose archonship the Panathenæa were established, is the same who was one of the suitors of Agariste, daughter of Cleisthenes, tyrant of Sicyon, and rejected on account of his having danced in an indecorous manner. *Herodot.* lib. vi, cap. 126.-130. *Athenæus*, lib. xv, cap. 25.

Chronologists place this occurrence in the third year of the fifty-second Olympiad, but as Hippocles was then very young, it is not probable that he should have been elected chief archon only four years afterwards, as he would not have had the age required. It is necessary therefore to suppose the journey of Hippocles to Sicyon some years sooner, or his archonship later: in which case it would coincide with the tyranny of Pisistratus.

Some refer the commencement of the usurpation of Pisistratus to the fiftieth Olympiad. A singular instance of the uncertainty and

obscurity of the Athenian annals, is given by Thucydides (*lib.* i, cap. 20, and *lib.* vi, cap. 54) who says, it was the common opinion of his time, that Hipparchus, who was killed by Harmodius and Aristogiton, was at the head of the state; whereas in fact, it was Hippias, who as eldest of the brothers, succeeded to the tyranny of Pisistratus. Yet Thucydides wrote little more than a century after the event, and at a time when many persons still living, must have received a true relation from their fathers, who had been witnesses of it.

What should we think of the history of our country, if it were matter of contestation at the present day, whether Edward VI or Mary succeeded to the crown on the death of Henry VIII?

(31) Suidas. *Harpocration*. Schol. in *Pindar.* *Nem. Od.* x. *Plutarch.* in *Solone*.

On the silver coins of Athens, the amphora on which the owl is placed, is a symbol of Minerva, and alludes to those given at the Panathenæa; and to the invention of oil ascribed

to those who had been victorious at the various contests that took place at these festivals. The oil was from the sacred olive-trees called *μοριαί*, in the grove of Minerva, situated near the Academy; it was held in the highest esteem, and reserved for solemn and sacred purposes. But the present subject receives more particular illustration from a passage of Pindar (32); in which he congratulates the Argian Thiaëus, on having twice carried away from the Panathenæa, the sacred oil contained in vases of baked earth, surrounded with paintings of various colours.

This passage was not understood by the scholiasts or the modern editors of Pindar, till Winckelmann (33) afforded the proper explanation of it. His opinion, unjustly censured by Heyne, is fully confirmed by the present monument. It is thus that a knowledge of ancient works of art, is often necessary to attain a proper understanding of authors.

The vase having been found broken in pieces, several of which were missing: the painting on the reverse, Plate II, is deficient in some parts; fortunately however they are not essential. It offers some curious particulars which indicate a rude and imperfect state of horsemanship, and appear for the first time.

to the Goddess. The amphora recalls likewise the invention of the art of pottery, which was claimed by the Athenians. Athenæus, *lib. i, cap. 50*.

The Panathenaic amphoræ were celebrated in antiquity, and we find that a number of them were carried in the Dionysiac procession of Ptolemy Philadelphus. Athenæus, *lib. v, cap. 29*.

The custom of giving vases as prizes at the Panathenæa is attested by Callimachus.

Καὶ παρ' Ἀθηναίοις γὰρ ἐπὶ σέγγος ἱερὸν ἦνται,
Κάλπιδες, οὐ κόσμου σύμβολον, ἀλλὰ πάλης.
Scholiast. Pindar. Nem. Od. x, v. 64.

Many other examples may be alleged of the custom of giving vases as prizes at public games. On a coin of the city of Camarina, three vases of the same form as the present, represented in the exergue, are the ἀθλα of the games, which are indicated by a quadriga guided by Victory. Hunter. Cat. *Tab. 14, n° 8*.

On a vase published by Tischbein (*tom. ii. pl. 26*), Victory presents a vase to a young man victorious at the horse-race. See likewise, Tischbein, *tom. iv, pl. 46*.

(32)

Ἀδεῖ-
αί γε μὲν ἀμβολάδαν
Ἐν τελεταῖς δις Ἀθαναίων μιν ὀμφαὶ
Κώμασαν· γαῖα δὲ καυ-
θεῖσα πυρὶ καρπὸς ἐλαίας
Ἔμολεν Ἥρας τὸν εὐά-
νορα λαὸν, ἐν ἀγγέων
Ἔρκεσιν παμποικίλοις.

Pindar. Nemea, Od. x, v. 61-68.

Heyne in his translation of this passage, supposes that the vases of earth containing the oil, were placed in brass cases adorned with embossed or sculptured bas-reliefs.

(33) Storia dell' Arte, t. I, p. 225. Edit. Rom. 1783.

A young man dressed in a long red tunic, is seated in a car drawn by two horses (34) at full speed. The car is of a very slight construction, such as those used for chariot-races. The wheels are of a singular form, without nave or spokes, instead of which, are three bars; one stronger than the others, placed diametrically, and perforated to admit the extremity of the axle-tree, is crossed at right angles by the other two bars. The horses have neither reins nor harness: but are yoked to the car like oxen. Instead of bridles, they have head-stalls (35) probably intended to keep them close together: their collars support the yoke, which is a transverse bar fastened to the extremity of the pole (36). The driver is seated, contrary to the general custom at races. Instead of reins, he holds a long wand bent at the extremity like a shepherd's crook (37), and such as is used at present for driving oxen in Italy and in eastern countries. At the end of the crook are two objects, apparently of metal, which by producing a noise were intended to animate the horses, in the same manner as bells (38) were afterwards used. In the other hand of the driver is a goad; and a red spot on the flank of one of the horses (39) is perhaps intended to mark its effects. The mode of driving seen here, was taken from the Libyans and other African nations (40); even in later times, the Numidian cavalry would never adopt the use of bridles, but directed their horses with a wand and the voice.

The subject of this painting, alludes in all probability to the chariot-races which took place at the Panathenaic games, where they held the highest rank among the various contests, and entitled the victor to the greatest honours. Other motives may have concurred in the choice of this subject on a

(34) Συνωρίς, Ζεύγος, Δίφρος, were the names given to cars with two horses.

A wheel of this form is seen on an early coin, probably of Bœotia. Mionnet. *Descrip. de Médailles Grecques*. Pl. XL. N° 4.

(35) Φορβειά, Φιμός, Κημός. Pollux. *lib. i, cap. xi*, 184. Xenophon. *de Re Equestri*.

(36) Ζυγός, the yoke; Ρυμός, the pole. Pollux, *lib. i, cap. x*, 146.

(37) Καλάρουψ, a long wand bent at the end and used to drive oxen. Eustathius in Homer. *Iliad*. Ψ v. 845.

(38) Phavorinus, Κώδωνες. Pollux, *lib. x, cap. xiii*, 56.

(39) Κέντρον — ἵπποι κεντρονηκέες. Homer. *Il.* E. 752.

(40) The Greeks learnt from the Libyans to harness horses to chariots. Herodotus, *lib. iv, cap. 189*. Hesychius, Βαρχαίοις ὄχοις. Stephanus Byzant. Βάρκη.

Μικροῖς ἵπποις χρώμενοι (Μαυσαιλοὶ) ὀξέσι δε καὶ εὐπειθέσιν, ὡς ἀπὸ ράβδου οἰακίζεσθαι. Strabo, *lib. xvii*.

Ἀντὶ δε χαλινῶν φιμοῖς χρῆσθαι.

Strabo, *lib. xv*.

Ora levi flectit frenorum nescia virga.

Lucan. *Phars. lib. iv*.

monument in honour of Minerva. The invention of cars was attributed to her (41), on which account she was venerated at Athens and various other places in Greece, under the name of Hippias (42). The honour of the invention was shared by her son Erichthonius, who supposed to have first harnessed horses to a car (43), and to have introduced chariot-races at the Panathenæa, which, as we have seen, were established by him. It may be doubted, whether the personage in the car is simply a charioteer victorious at the games, or if the artist intended to represent Erichthonius. On a vase intended for a prize at the Panathenaic games, it would be natural to represent the hero to whom their institution was ascribed. This last opinion, though probable, can be only offered as a conjecture.

The neck of the vase is ornamented on one side with an owl, the usual attribute of Minerva (Plate III, n° 1). On the other side is a compound figure of a bird with a human head (n° 2). Such figures are not uncommon on monuments of an early age (44), and are called Harpies, but they have none of the ferocious characters that the poets ascribe to these monsters (45), and they might with equal reason receive the name of Sirens. Either denomination, however, is doubtful, and it is perhaps merely a symbol of Minerva (46). A similar figure, with the helmet, shield, and lance of that goddess, is repre-

(41) Πρώτη τέκτονας ἄνδρας ἐπιχθόνιους ἐδίδαξε
Ποῦναι σάτινας καὶ ἄρματα ποικίλα χαλκῷ.

Homer. Hymn. in Ven. vers. 12-13.

Καλλίδιπρος Ἀθηναία. Euripides. Hecuba. vers. 467.

Quarta Minerva, Jove nata et Coryphe,
Oceani filia, quam Arcades Coriam nominant,
et quadrigarum inventricem fecerunt. CICERO
de Nat. Deor. lib. iii.

(42) Suidas et Harpocraton. v. Ἰππεία Ἀθήνα.
Pausan. lib. i. cap. 30; lib. viii. cap. 47.

(43) Primus Erichthonius currus et quatuor
ausus

Jungere equos, rapidisque rotis insi-
stere victor.

Virgil. Georg. lib. iii. vers. 113.

Καὶ ἵππους ἔξευξε πρῶτος Ἐριχθόνιος. Ælian. Var.
Hist. lib. iii. cap. 35. Plinius, lib. vii. cap. 56.

(44) Hancarville: Vases d'Hamilton; tom. i,
pl. 99; tom. ii, pl. 86. Tischbein: Vases d'Ha-
milton; tom. iii, pl. 59, etc.

(45) The Harpies were originally assimilated
to the Furies and the Gorgons, and considered
as the ministers of divine wrath. Thus Homer,
speaking of several persons who died an un-
timely death, says, they were carried away by
the Harpies. Odyss. Γ, vers. 77; A, vers. 241;
E, vers. 271.

(46) The owl being considered an attribute
of Minerva, a human head, symbol of the di-
vine intelligence, was added to it. Hence, from
the custom of personifying rivers, the bull
which was their symbol, was represented with
a human head. A goat consecrated to Diana
was figured in the same manner. (Plutarch:
de Fluviiis, in Caico.)

sented on a denarius of the Valerian family (47); and its appearance on the present monument, entirely relative to Minerva, fortifies this conjecture.

The figure of Minerva in a rude and rigid style, is probably a copy of some more ancient work; as the figures of the charioteer and horses drawn with much more ease and action, indicate considerable progress in the arts.

An ardent passion for glory was the peculiar characteristic that will ever distinguish the Greeks from all other nations. It is to this cause, that their superiority in every sort of merit must be ascribed. In the absence of war, and those great events which furnish occupation to this restless passion, the public games celebrated in various parts of Greece, nourished and kept alive a constant spirit of emulation. A prize obtained on these occasions, was esteemed as honourable as a victory over the enemy (48): the fortunate competitor was crowned, in presence of the whole nation assembled. On his return to his native city, he was received with the greatest honours, and maintained in the Prytaneum at the public expense: a distinguished place was assigned him on all occasions, and the year in which he conquered was marked by his name.

The present vase received as a prize at the Panathenaic games, where a victory was esteemed as glorious as at the Olympian or Pythian, must have been of the highest value to the possessor. Preserved with anxious care and affection as a monument of glory, and unwilling to part from it even in death, it contained his ashes when committed to the earth. This custom of interring with the dead those objects dearest to them in life, proceeded from the opinion received, that the soul retained in a future state, the same affections and inclinations as when united to the body (49).

The name of the owner was doubtless inscribed on a column or *stele*, placed on the spot under which his remains were deposited. We must regret that its omission on the vase, has prevented the perpetuation of his fame.

(47) Morel. *Thes. Fam. pag. 424*. A bird with a human head, is also represented standing on a shield, on the coins of Gabala in Syria.

In a subsequent part of the work, the question relating to these figures shall be further investigated.

(48) The type of the far greater number of

Sicilian coins, is a biga or a quadriga, alluding to successes obtained at the races by inhabitants of the respective cities.

(49) Quæ gratia currum,
Armorumque fuit vivis, quæ cura nitentes
Pascere equos, eadem sequitur tellure repostos.
Virgil. *Æneid. lib. vi. vers 653-5*.

PLATES IV, V.

THE subjects of these plates are taken from a vase (1) found in the neighbourhood of Agrigentum, and probably manufactured in that city, so celebrated for the magnificence of its inhabitants (2) and their elegance and taste in the fine arts.

The first, plate IV, represents two warriors engaged in single combat. The object of their contest is the possession of the body of a third warrior, who has fallen to the ground mortally wounded, and who already stripped of his arms, appears on the point of expiring. The inscriptions placed near the two combatants (3) present the names of the principal heroes of the Iliad, Achilles and Hector.

There is reason to be surprised, that the description of this memorable event given by Homer (4), should be so different from the circumstances expressed in the painting. It might be presumed, that the painter had followed some other account of the Trojan war, unknown to us : but notwithstanding the license assumed by the lyric and tragic poets of altering the ancient traditions, yet the authority of Homer was generally respected, and the contest between Achilles and Hector was an historical event too well known to have experienced any alterations.

These first doubts acquire more and more force on a further investigation of the painting, and though it may appear too hazardous to reject the testimony of the inscriptions; yet, there is every reason to presume, that the original from which this composition was taken, represented the combat between Achilles and Memnon, instead of whose name, that of Hector has been substituted (5), from motives for which it is impossible to account.

(1) The vase is in the possession of William Hamilton, Esq., His Britannic Majesty's minister plenipotentiary at Naples. The form is engraved Plate V; height, 14 inches; greatest circumference, 32 inches.

(2) Diodorus Siculus, *lib.* xiii, 89.

(3) In the name of AXIAAEYΣ, the letters are indicated in a very slight and hasty manner; whence some are not entire, and the second Α appears an E.

(4) Iliad. X, *vers.* 248 *et seq.*

(5) Pausanias (*Attica*, *cap.* 3) describing a

The circumstances expressed in the painting, agree perfectly with this explanation, which is confirmed almost to a certainty, by the subject of the opposite side of the vase, Plate V, where Aurora is seen carrying away the body of her son Memnon, after the battle. One action is the sequel of the other, and there is a natural connexion between them. It would be otherwise difficult to account for the union of two subjects without any reference to each other.

The exploits of Memnon formed the subject of several ancient poems, now lost. The most famous, was the *Æthiopis* by Arctinus of Miletus (6), who has been supposed anterior to Homer. He was also celebrated by *Æschylus*, *Sophocles*, and other tragic poets. The combat between Achilles and Memnon was a favourite subject with artists, and was represented on the chest of Cypselus, on the throne of Hyacinth, and on various other monuments (7) of a remote antiquity.

In the *Iliad* no mention is made of Memnon, but in the *Odyssey* (8) Homer attributes to him the death of Antilochus. We possess various accounts respecting Memnon (9), the most circumstantial is that given by Quintus Smyrnæus (10), taken probably from the *Æthiopis* of Arctinus. According to this writer, Memnon son of Aurora and Tithon (11) the brother of Priam, came to the assistance of Troy, after the death of Hector, and assumed the command of the Trojan army. In the first engagement, Memnon distinguished himself by his valour and killed several of the enemy. The Greeks giving way, Antilochus

group of Neptune hurling his spear at the giant Polybotes, says, that the inscription on the figure, ascribed it to another person and not to Neptune. Many other instances of a similar license might be added.

(6) Dionysius Halicarn. *Ant. Rom. lib. i, cap. 68*. A short summary of the *Æthiopis* of Arctinus is given by Proclus. *Chrestomathia. Hephæstion. Edit. Gaisford. pag. 478*.

(7) Pausan. *lib. iii, cap. 18. Idem, lib. v, cap. 22*.

The combat between Achilles and Memnon is represented on two painted vases. Millin. *Peintures de Vases Grecs, tom. 1, pl. 19*. Millingen. *Peint. Ant. Inéd. pl. 49*.

On the Iliacal table in the Capitol, Achilles

and Memnon are figured combating over the body of Antilochus. Fabretti, *de Tab. Iliac.*

(8) *Odyss. Δ, vers. 188*.

(9) Pind. *Pyth. Od. vi, vers. 31*. Dictys Cretensis, *lib. iv*. Philostrates. *Icones. lib. i, cap. 7*.

(10) Quintus Smyrnæus, *lib. ii, vers. 100-570*.

(11) Tithon and Priam were sons of Laomedon by Strymo daughter of the river Scamander. Tithon was carried away by Aurora on account of his great beauty. Several other youths, as Cephalus and Orion, were supposed to have been carried away by Aurora for the same reason; these fables probably contain an elegant allegory of youths who died in the dawn of life.

comes to their support, and fighting valiantly, is slain by Memnon, who strips him of his arms. Nestor (12) seeing the fate of his son, attempts to avenge his death and recover his body; but Memnon respecting his old age, refuses the unequal contest, and engages Nestor to retreat. Nestor then solicits the assistance of Achilles, who hearing the fate of his friend and companion Antilochus, is anxious to avenge him. Achilles goes in search of Memnon, who seeing him advance, is equally desirous of encountering him, and leaps from his chariot. The two heroes, both sons of goddesses, and clad in armour made by Vulcan (13), meet: they throw their spears and Memnon is slightly wounded. They then draw their swords and engage in close combat. The encounter is a long time doubtful. The Gods assembled on mount Olympus are spectators of it, and solicit Jupiter respectively in favour of the heroes. Jupiter unable to determine, sends two fates (14), one good, the other evil, who decide the contest in favour of Achilles, and Memnon is slain.

All the circumstances of the painting coincide with this description: and the fallen warrior whose body is the object of the encounter, is Antilochus, whose armour has been taken by Memnon.

It might be objected, that the beard and aged appearance of this figure do not agree with the youth of Antilochus, but the same objection would equally apply to the figure of Memnon (15) on the reverse of the vase. Ancient artists varied in their mode of representing personages of the heroic ages, as we see by many examples from Pausanias (16) and in works of arts.

(12) According to Pindar, one of the horses of Nestor being wounded by Paris, the venerable warrior attacked by Memnon, called Antilochus, who coming to the relief of his father, was killed by Memnon. *Pyth. Od. vi, vers 28-42.*

(13) The *Æthiopis* of Arctinus contained probably an ample description of the armour of Memnon, like those of the armour of Achilles and Hercules by Homer and Hesiod.

Virgil had in view this description in the verse

Nunc, quibus Auroræ venisset filius armis.
Æneid. lib. 1, vers. 751.

(14) The tragedy of *Æschylus* was entitled

Psychostasia, in which Jupiter was introduced weighing the destinies of Achilles and Memnon. This scene was imitated from Homer, who describes Jupiter balancing the fates (Κῆρες) of Achilles and Hector. *Iliad, X, vers 209 et seq.*

On the vase published by Mr Millin (see note 7), and on a paten given by Winckelmann (*Monum. Ined. n° 133*) Mercury, instead of Jupiter, holds the scales.

(15) The beauty of Memnon was remarkable. Homer, speaking of Eurypylus, says:

Κεῖνον δὲ κάλλιστον ἶδον μετὰ Μέμνονα δῖον.
Odyss. A, vers 521.

(16) In the picture of Polygnotus in the

The two warriors are represented completely armed with helmets, cuirasses and greaves(17): they have thrown away their spears, and are attacking each other with swords according to the description of Quintus Smyrnæus. Their helmets are those called Corinthian, and are seen on coins of that city, they have no visors, but are drawn forward in order to cover the face and neck. Their shields are round like those of the Argians; that of Memnon is distinguished by the *trinacria*. As the vase was found in Sicily near Agrigentum, and probably manufactured in that city, the painter was willing to adorn his work with the emblem of his country.

The execution of this painting presents the negligence and incorrectness so often observable on vases of this description, where the figures are black on a yellow ground(19). The shields of the combatants are on their right arms, and they hold their swords in the left hand: the left arm of Achilles seems distorted, and to pass on the right side. The general outline however is good, and taken from a model of merit; but all the interior details expressed with the dry point, seem executed by a different hand, and attest excessive precipitation and inattention, or total ignorance of the principles of design.

On the opposite side of the vase, Plate V, Aurora is represented carrying in her arms the body of Memnon. The names of these personages are attested by the inscriptions MEMNON and HEOΣ in letters of an ancient form. The latter word, contrary to the general custom, is aspirated, probably according to an ancient pronounciation.

After the death of Memnon (20), Aurora overwhelmed with grief, and

Lesche at Delphi, Memnon was represented with a beard (Pausan. *lib. x, cap. 31*), while Philostratus describes him without (*Icones, lib. i, cap. 7*).

On the throne of Bathycles, at Amyclæ, Hyacinth was bearded, whereas Nicias represented him in extreme youth. Pausan. *lib. iii, cap. 19*.

(17) *Κνημίδες*.

(18) Herodotus, *lib. iv, cap. 180*.

(19) See on this subject: Lettres de M. le chevalier de Rossi; Vases de Coghill, par J. Millingen, Rome 1817, page x.

(20) According to some writers, Thetis and

Aurora were present at the assembly of the Gods, and solicited Jupiter in favor of their sons.

In the Altis of Olympia, where the combat of Memnon and Achilles was represented, Thetis and Aurora were seen imploring Jupiter. Pausan. *lib. v, cap. 22*.

On the chest of Cypselus, the mothers of the two heroes are present at the combat. Pausan. *lib. v, cap. 19*.

They assist likewise, on the painted vase published by Millin. *Peintures de Vases Grecs, tome 1, pl. xix*.

anxious to preserve his remains from further insults, solicited and obtained from Jupiter the body of her son, which she carried away in the air to Susa in Persia (21) where it received due honours (22). The fable adds, that his followers were metamorphosed into birds, who every year on the anniversary of his death, visit his tomb, where they celebrate funeral rites to his memory.

Aurora is here represented in the usual manner, with wings: she is dressed in a long tunic with ample sleeves: over the tunic is a long mantle folded: her head is covered with the Persian tiara or *Κυρβασία* (23) characteristic of the Amazons and of all personages of Oriental origin.

The age of this interesting monument may be referred to the first half of the fifth century before the Christian æra.

(21) Ancient authors differ respecting the country of Memnon; some suppose it to have been Æthiopia, others Ægypt. Herodotus, whose authority is always of greatest weight, says, he reigned at Susa in Persia; which is confirmed by Strabo (*lib. xv.*) and Pausanias (*lib. ii, cap. 31.*)

(22) The inhabitants of Troas asserted, that

Aurora conveyed the body of her son to Susa, where it was buried. They shewed however the tomb of Memnon (probably a cenotaph) near the Æsepus, where they pretended that the birds called Memnonides came annually and celebrated funeral rites. Ælian, *de Nat. Anim. lib. v, cap. 1.* Plin. *Hist. Nat. lib. ii, cap. 26.*

(23) Pollux, *lib. vii, cap. ix.*

PLATE VI.

IN the preceding painting we have seen Aurora performing the last sad duties to her son. The rosy goddess now appears (1) discharging the more agreeable functions of announcing to the universe the return of day.

In the ancient theogony of Hesiod (2), this goddess is supposed to be the daughter of Hyperion and Thia, and the sister of Helios (the sun) and Selené (the moon). She was generally described as preceding her brother, in a chariot (3) drawn by two or four horses, and she is figured accordingly on works of art.

Aurora, whose name Ἠώς is expressed in the Doric form ΑΩΣ, is here represented in a manner entirely new. She is borne on wings in the air, and holds in each hand an urn: from one of which she is pouring the contents. These urns are doubtless allusive to the dew which the morning (Aurora) sheds on the earth, and which she had collected in the ocean from whence she was supposed to rise. From the same motive, Notus and Seyron, winds productive of rain and dampness, are figured with urns (4) on the tower of Andronicus Cyrrestes at Athens (5).

In the former painting, Aurora appeared in the Persian attire, expressive of her Oriental origin, but here she is dressed in the Grecian manner, with a tunic, over which is a peplos and a mantle; her action and attitude are remarkable by their gracefulness.

The form of the vase is that called *Lecythus* and is figured under the plate. The inscription ΚΑΛΕ for Καλή (6), placed on one of the urns, shows that the vase was a present to a lady. Vases of a similar form were destined to contain perfumes, and from the nature of their destination, were generally adorned with graceful subjects.

(1) From a vase of the fabric of Nola, in the collection of Mr Durand, at Paris.

(2) Hesiod. Theog. vers. 371—3.

Apollodorus, lib. i, cap. 2.

(3) Homer. Odyss. Ψ, vers. 243—246.

Virgil. lib. vii, vers. 26; lib. vi, vers. 535.

(4) Stuart's Antiquities of Athens; tom. i,

pl. xvi and xix.

(5) The winds were supposed by some, to have been produced by Aurora and Astræus. Hesiod. Theogon. vers. 378, 379. Apollodorus; lib. i, cap. 2.

(6) See Peintures Ant. Inéd. des Vases Grecs, par J. Millingen; Introduction, page xi.

PLATES VII, VIII.

THE war of the giants was one of the most popular fables of Greek mythology, and celebrated in various poems called *Gigantomachia*; some of which have been supposed of a very early date (1). It is probable however, that this fable was subsequent to Homer, who simply describes the giants as a lawless and impious race of men, of uncommon size and strength (2), but makes no mention of their war against the gods. He speaks, it is true, of the attempts of the Aloides and of Typhœus (3) to invade heaven; but they are distinct from the giants, with whom they have been erroneously confounded by writers of a later age. To render the giants more terrific, the same writers have described them as having a hundred arms and serpents instead of legs (4), and accordingly, in a great number of ancient monuments, we see them represented terminating in serpents (5).

The painting, (6) Plate VII, is highly interesting, as being one of the few works of art, that shew the primitive manner of figuring the giants (7), conformably to the description of Homer: it has also the merit of presenting an ancient and recondite tradition, which occurs on no other monument hitherto published. Neptune, distinguished by his trident and the inscription ΠΟΣΕΙΔΩΝ, is represented uplifting a huge mass, apparently of rock, with which he over-

(1) The poem ascribed to Thamyras, the supposed cotemporary of Orpheus, was the Titanomachia and not the Gigantomachia. The first of these fables was extremely ancient, and anterior to Homer and Hesiod. See, Heeren. *Expositio Fragm. Tabulae Marmor. Musei Borgiani*. Roma, 1786. Visconti Museo Pio Clem. tom. iv, pl. 10.

(2) Odyss. H, v. 59 et 206; K, v. 120. Hesiod. Theogon. vers 50.

(3) Iliad. B, v. 782; E, v. 385. Odyss. A, v. 304—319.

(4) Femorum qua fine volutus
Duplex semiferis connectitur ilibus anguis.
Claudian. Gigantomachia. v. 80.

Mille manus illis dedit, et pro cruribus angues.

Ovid. Fast. lib. v, v. 37.

(5) Museo Pio Clem. t. iv, pl. 10. Monum. Matthæiorum. t. iii, pl. 19. Winckelmann. Mon. Inedit. page 11. Tassie. Catal. n° 985—1001. 1752—4. Millin. Gal. Mythol. n° 128. 143. Eckhell. Num. Anecd. Tab. XIII.

(6) From a vase formerly in the collection of Count Lamberg, but now in the Imperial Cabinet of Antiquities at Vienna. It is apparently of Sicilian fabric.

(7) The only other monument known, is a vase published by Tischbein, where Hercules, assisted by Minerva, is represented killing the giant Alcyoneus. Tischbein. tom. 11, pl. 20.

whelms a warrior, who is falling under the enormous weight, and attempts in vain to resist the superior power of the deity. The inscription placed near this figure, gives the name of ΕΦΙΑΛΤΗΣ, Ephialtes.

We see by several ancient authors, that after the defeat of the giants, one of them named Polybotes (8), endeavouring to escape, fled across the sea to the island of Cos. Neptune pursued him there; and, detaching a part of the island, hurled it against Polybotes, who was precipitated and buried under it in the sea. The part thus detached, formed the island since known by the name of Nisyros.

The painting before us, evidently presents the same subject; only the artist has attributed to Ephialtes, what the authors abovementioned ascribe to Polybotes; perhaps in conformity with some tradition now lost. All the accounts respecting these fables are indeed full of variations; thus, Homer (9) supposes Typhœus to have been fulminated and buried under a mountain in Cilicia; while Pindar (10) places him under mount Ætna; where, according to others, Briareus (11) or Enceladus (12) were confined.

According to Homer (13), Iphimedia, daughter of Triopas and wife of Aloeus, was seduced by Neptune and had two sons by him, Otus and Ephialtes, called Aloides from the name of their supposed father. They grew rapidly, and were only nine years old, when daring to wage war against the gods, and attempting to invade heaven, they were killed by Apollo and Diana.

The author of the painting has followed, however, a different tradition, probably that recorded by Eratosthenes (14), who makes no mention of the relation of Otus and Ephialtes to Neptune, but supposes them to have been giants, sons of the Earth, and who educated by Iphimedia, were called Aloides from the name of her husband Aloeus.

Neptune is represented with a long beard, his head is encircled with a crown or garland of leaves, probably of the pine, a tree consecrated to this deity. His hair is very long and hangs down in curls. According to the ancient

(8) Pausan. *lib. i, cap. 2.* Apollodorus. *lib. i, cap. 6.* Stephan. Byzantin. *vox Νίκυρος.* Strab. *lib. x, page 489.*

(9) Iliad. B, *vers. 782.* Apollod. *lib. i, cap. 6.*

(10) Pindar. Olymp. Od. iv, *vers 11.* Hyginus, Fab. 152.

(11) Callimachus. Hymn in Del. v. 141-143.

(12) Apollodor. *lib. i, cap. 6.* Virgil. Æneid. *lib. III, vers. 578-582.*

(13) Odyss. A, *vers. 304-319.*

(14) Schol. in Apoll. Rhod. *lib. i, vers. 482.* Hyginus. Præf. Fab. *pag. 5.*

custom of representing divinities dressed (14*), not naked, as at a later period, Neptune wears a long and ample tunic, over which is a mantle (Χλαίνα). In one hand, he holds the trident, and with the other he grasps the rock, on which several animals are figured. The dolphin, polypus, and crustaceous shell-fish, as marine productions are emblems of Neptune. The goat, scorpion, and serpent, are supposed adhering to the rock when detached. A sinuous line seems to indicate a stream flowing through the island.

Ephialtes is completely armed in the Greek manner; his cuirass is apparently of leather (15), with plates of brass to protect the shoulders and neck; his helmet is provided with flaps to defend the sides of the face (16), and a part that projects covers the nose. The emblem of his shield is a horse. The inscription ΚΑΛΟΣ, placed on the shield, is the usual acclamation addressed to the person for whom the vase was intended. The artist, in representing Ephialtes with a beard and advanced in age, has deviated from the account of Homer, who supposes the giant to have been only nine years old, and as not having attained the age of puberty.

The style of design, in which much of the early rigid manner is observable, combined with the form of the characters, and the use of the simple letters E and O instead of H and Ω, afford motives to place the age of the vase about the eightieth Olympiad, or the middle of the fifth century before the Christian æra. The figure of Neptune displays much dignity of character; it retains all that serenity and calm inseparable from a deity under every situation, and notwithstanding the violent action in which he is engaged. This tranquillity forms a happy contrast with the agitation and terror expressed in the figure of Ephialtes. The figures are grouped with much skill and judgment: the story is well related, and all the circumstances properly expressed. The design, without being correct, is executed with great spirit and freedom, and there is every reason to suppose, that this composition presents a copy of some celebrated work of art.

The story of the giants, like those of the Centaurs and the Amazons, was a

(14*) Neptune is generally represented dressed on ancient works of art; there are however some exceptions, as the coins of Posidonia, and those of Rhancus in Crete.

(15) A similar cuirass formed of leather was called σπολάς. Pollux, *lib. i, cap. x*, 135 *et lib. vii, cap. xv*, 70.

(16) Κυνέη χαλκοπάριος. Hom. *Iliad. H*, 182.
3.

favourite subject with Greek artists. It was represented on the eastern pediment of the celebrated temple of Jupiter at Agrigentum (17); on the walls of the Acropolis at Athens (18); on the Heræum or temple of Juno near Mycenæ (19), and in several other places. Near the temple of Ceres in the vicinity of the Peiraic gate at Athens (20), Neptune was represented on horseback, hurling his spear against the giant Polybotes. Pausanias, who describes the monument, adds, that the inscription ascribed the figure of Neptune to another person.

The greatest number of ancient fables are the productions of superstitious fears, of a wild imagination and fancy, or of the natural propensity of mankind for the marvellous: consequently, all attempts to explain them must be fruitless. Some however may be excepted, that are evidently founded on moral or physical truths. In this number, may be reckoned the war of the giants against the gods, of which earthquakes and volcanic eruptions were doubtless the origin. At an early period, these calamitous events were frequent in the Grecian states; several islands were raised out of the sea, while others disappeared under it. An ancient tradition (21) stated, that the islands of Cos and Nisyros had been once united, but separated by an earthquake; a calamity to which the latter island seems to have been extremely subject, and which at one time destroyed all its inhabitants (22). These physical revolutions may be considered as the origin of the present fable; and hence, Neptune the supposed cause of all concussions of the earth (23), was the divinity peculiarly revered at Nisyros (24).

The form of the vase is represented plate VIII, n° 1. The reverse, n° 2, offers the figure of a warrior armed only with a helmet, spear and shield; the latter is ornamented with a tripod, emblem of the warrior. This subject has no reference to that on the opposite side, being merely intended to occupy the vacant space, and requires no explication.

(17) Diodor Sicul. *lib.* XIII, *cap.* 82.

(18) Pausan. *lib.* I, *cap.* 25.

(19) *Idem.* *lib.* II, *cap.* 17.

(20) *Idem.* *lib.* I, *cap.* 2.

(21) Strabo. *lib.* X. Plin. Hist. Nat. *lib.* V *cap.* 36.

(22) Diodorus Siculus. *lib.* V, *cap.* 54.

(23) Whence the epithets of *Ἐννοσίγαιος* and *Ἐννοσίχθων* so frequently given to Neptune by Homer and other authors.

(24) Haym. Tes. Brit. *tom.* I, *page* 229.

PLATE IX.

THESE paintings are taken from the two sides of a vase (1). The first by a singular concurrence, offers the same subject as the preceding vase, only executed in a different manner. The figures are black, on a yellow ground: and as is usual on vases of this kind, the design is extremely rude and incorrect, without any regard to proportions. The attitudes and action of the figures denote, however, a considerable degree of advancement in the arts: and this contrast between the invention and execution, shews that similar paintings are imitations of the archaic style(2); and that the design is purposely incorrect, in order to give the appearance of remote antiquity.

Neptune is here represented as in the preceding composition, holding with one hand his trident, and with the other a huge rock: his dress is different, and consists simply in a short tunic. Ephialtes is figured as a warrior, and combats with a spear instead of a sword: two globes form the emblem of his shield.

Though the attitudes and accessories offer some variations, yet the general movement and composition in the two paintings is so nearly similar, that there can be little doubt of their having been taken from the same original (3): a clear proof that the rude style of the present, is a style of imitation.

The painting on the opposite side of the vase, represents Diana engaged in combat with a warrior, who, from the natural connection of the two subjects, is probably Otus, brother of Ephialtes. In fact we are told, that when the Aloides made their impious attempt against heaven, Ephialtes pretended

(1) This vase, formerly also in the collection of Count Lamberg, is now in the Imperial Cabinet of Antiquities at Vienna. The form is that called *Lancella*, nearly similar to that engraved Plate V.

(2) See page 14.

(3) An example of two compositions taken from the same original but executed in different styles, may be seen in a former work of the author. *Peintures Antiques de Vases Grecs*, de Sir John Coghill, Bart. Pl. xxxv and xl.

to espouse Juno, and Otus, Diana: the same author adds, that they were at length killed by a stratagem of this goddess (4) in the island of Naxos.

The artist has here represented Diana inflicting personal revenge for the insult offered her (5), while on the other side, he has followed a different tradition, and ascribed to Neptune the chastisement of Ephialtes.

(4) Diana sent a stag between the Aloides, who throwing their javelins against it, pierced one another. Apollod., *lib.* 1, *cap.* 4; Hygin. *fab.* 28.

(5) The death of Otus and Ephialtes was not the only exploit of Diana. We are told,

that two other giants, Orion and Gration, fell by the arrows of this goddess, in Delos and in Phlegra. Diana is represented killing Gration on a bas-relief published, Monum. Mathæiorum. *Tab.* 19. The giant is there figured terminating in serpents.

PLATE X.

THIS composition has been published by Passeri (1) who explained it as relating to the marriage of Hercules and Dejanira: but a slight examination suffices to shew that this opinion is entirely void of foundation.

In a former work on painted Greek vases, I published a composition relating to the marriage of Thetis and Peleus (2) and among the various works of art illustrative of that subject, I cited this painting, of which I proposed a new explanation. As it was only known to me, at that time, by the engraving of Passeri, in which little confidence could be placed; my opinion was naturally accompanied by some degree of reserve. However, having since had an opportunity of seeing the original vase, I discovered many particulars omitted in the copy of Passeri, which fully confirmed my former conjectures on the subject of the painting; I thought therefore, it would be useful to give an accurate representation of such an interesting monument.

The principal group, which is nearly in the centre of the picture, represents Peleus seizing Thetis in his arms and carrying her forcibly away. Two serpents, coiled round the body of Peleus, are indications of the forms assumed by Thetis in order to escape his pursuits (3). One of the serpents is of the marine kind, the head of the other is not seen. An Iris or rainbow encircling the heads of the principal personages, is another of the forms assumed by Thetis. The omission of these details in the engraving of Passeri induced me to think, that the artist had deviated from the tradition generally received, and had followed that of Pherecydes, who relates simply (4) that

(1) *Pictura Etruscorum in Vasculis*, tom. 1, tab. 8 et 9.

The form of the vase, and the other paintings with which it is ornamented, may be seen on the same plates, but as they offer no sort of interest, it was thought needless to reproduce them.

This vase was among the objects of art sent

from Rome to Paris in 1798; but restored in 1815, and is now replaced in the Vatican library.

(2) *Peintures Antiques Inédites de Vases Grecs*. Rome; 1813, page 7, note 3.

(3) Apollodorus, *lib. iii, cap. 13*. Ovid. *Metamorph. lib. vi, vers. 243*.

(4) Tzetzes. *Schol. in Lycoph. vers. 175*.

Peleus carried away Thetis; but without making any mention of her different transformations.

A young man placed near Peleus is Telamon, his brother, or one of his companions. The centaur Chiron who follows, appears giving instructions to Peleus, to enable him to defeat the artifices of Thetis. It was, in fact, by his advice (5) that Peleus succeeded in the undertaking, and Pindar relates (6) that Chiron by order of Jupiter affianced Thetis to Peleus.

On the other side of the principal group, are two Nereids, sisters of Thetis, who see with surprise and grief the injury offered to her. At the extremity of the composition, is Venus, who appears both on account of her marine origin, and as the goddess who ensured the success of all amorous enterprises; she is seated, holding in one hand a mirror, her usual attribute, and with the other, raising in a very graceful manner, the extremity of her tunic, so as to discover her left breast (7). Love, who is hovering over his mother's knees and holding her hand, views the scene with delight, and endeavours to interest his mother in favour of Peleus. A tree and a broad rugged line, indicate the forests and rocks of Mount Pelion (8).

Under the picture, is a broad band, on which various marine productions are figured; among these, are three *polypi* or *sepia*, allusive to the last form assumed by Thetis, before she consented to give her hand to Peleus, from which circumstance, the gulph (9) where the scene took place was called *Sepias*.

The drawing is deficient in correction; but the composition and invention display extreme elegance, and shew that the original from which it was taken, must have been a production of the highest merit.

Ancient monuments are frequently difficult to explain, when considered separately, but when compared together, they afford each other mutual elucidation. Thus the painting published on a former occasion, led to the interpretation of the present composition, which in its turn throws great light on another work of art.

(5) Apollodorus. *Loc. cit.*

(6) Νύμφευσε δ' αὖθις ἀγλαόκαρπον
Νηρέος θύγατρα.

Nem.; Od. III, vers 97.

(7) Apollonius Rhodius; *lib. 1, vers 742*—

745. Visconti Museo Pio Clem. tom. I II, pl. 8.

(8) Apollodorus. *Loc. cit.*

(9) Herodotus; *lib. VII, cap. 191.*

Tzetz. ad Lycoph. vers 175. Schol. ad Apoll.
Rhod. vers 582.

A painted vase found near Athens, has been published by Mr Wilkins (10), who thinks, that it represents the contest between Minerva and Neptune for the possession of Attica: and he adduces it in support of a new opinion respecting the sculptures of the western pediment of the Parthenon. Col. Leake (11), who in refuting the sentiment of Mr Wilkins, has cited this interesting monument, has proved that the subject relates solely to the marriage of Thetis and Peleus: but as his object went no farther, he has not proposed any explanation of the other figures.

A copy of the engraving given by Mr Wilkins may be seen Plate A n° 1: but the figures are disposed in a different manner, as it seems to have been originally intended. The tree placed behind Neptune, indicates the point where the two extremities of the composition meet; according to a custom frequently seen on painted vases.

Proceeding on this principle, to the explanation of the subject, the group which, though not exactly in the centre of the picture, attracts principally the attention, represents Peleus with his arms extended, endeavouring to grasp Thetis, who flies to avoid his pursuit. To the right of Peleus, are a lion and marine monster (12), alluding to the various forms assumed by Thetis. Of the two female figures which follow, but little remains: the inscription ΨΑΜΑΘΗ shews that one of them is Psamathe, a sister of Thetis and mother in law of Peleus: the second figure which Mr Wilkins supposes to be Minerva, is another Nereid, and formed a group with Psamathe, precisely in the same manner as the two Nereids in our painting. The letters inscribed on vases are generally traced so slightly that it is easy to mistake them; and a more attentive examination would perhaps prove that those taken for ΑΘ, should be read differently. The composition is terminated on this side by Neptune, of whose name Ποσειδών, the last letters ΔΩΝ are only visible. As chief divinity of the Ocean, his consent was necessary, and he naturally assists at the nuptials of a

(10) Memoirs relating to Turkey, by the Rev. Robert Walpole, page 409.

(11) Topography of Athens. page 256 and 426.

(12) Τίς γάρ με μόχθος οὐκ ἐπεστέραί; Λέων,
Δράκων τε, πῦρ, ὕδωρ.
Sophocl. Fragm. Tome III, page 404,
Ed. Brunck.

marine goddess (13). Neptune, at the solicitation of Jupiter was peculiarly, favourable to Peleus, and presented him with two fiery steeds Xanthus and Balius (14) on the occasion.

The tree placed behind Neptune, indicates the term of the composition, and, at the same time, the nature of the place; had it been the olive tree, according to the hypothesis of Mr Wilkins, it must necessarily have been placed between Neptune and the supposed Minerva.

Passing to the other side: on the left of Thetis, is a chariot, probably that of Peleus, in which he conducted Thetis to Pharsalus, after the nuptial ceremony. The figure in the chariot has been taken for Apollo (15), but it has none of the attributes of that god, and it is rather the charioteer of Peleus (16): his name was doubtless expressed by the letters which have been supposed to indicate Apollo. A female figure precedes the car: over her is written KYMΩ, which is followed, at a short distance, by OXH: it is probable that an intervening letter Δ is obliterated and that instead of X there is a K, in which case we should read KYMOΔOKH which, in fact, is the name of one of the Nereids (17), sisters of Thetis.

This reading is more natural than to consider OXH as a separate word. The names of personages were frequently expressed by the ancients, but no instance occurs with respect to inanimate objects. It may be added that the word *οχη* never occurs in the Greek language, and is not to be found in any lexicon. The nymph Cymodocea is preceded by Pan, represented with horns, as on the

(13) Γαμβρόν Ποσειδάωνα πείσαις.

Pindar, Nem. *Od.* v, *vers.* 67.

Jupiter, to reward the virtue of Peleus who had rejected the advances of Hippolyta, wife of Acastus, gave him one of the Nereids, and engaged Neptune to give his consent to the marriage.

Schol. in Pindar. Nem. *Od.* v, *vers.* 67.

Nereaque et natas, et totum temperat æquor.

Ovid. Metam. *lib.* xii, *vers.* 93.

Cui Thetis. O magni rector genitorque profundi

Stat. Achill. *lib.* i, *vers.* 61.

Tene Thetis tenuit pulcherrima Neptunine

Tene suam Tethys concessit ducere neptem?

Oceanusque mare totum qui amplectitur orbem.

Catull. Epith. Thet. et Pel. *vers.* 28-30.

(14) Apollodorus., *loc. cit.* Schol in Pindar. Pyth., *Od.* iii, *vers.* 160—168.

(15) At the time this painting was executed, Helios or the Sun, and Apollo, were separate divinities, though afterwards confounded.

(16) On many ancient works of art described by Pausanias, heroic personages were represented accompanied by their charioteers. Ἡνίοχοι.

(17) Homer, *Iliad.* Σ, *vers.* 39. Hesiod. Theogon. *vers.* 252. Virgil. Georgic. *lib.* iv, *vers.* 330.

coins of Arcadia and Messana (18). It is difficult to account for the presence of these personages: they may have been introduced as the local divinities of the cavern and gulph where the nuptials took place, or the artist may have followed some epic or dramatic poem, unknown to us. The composition is terminated on this side by Venus, Peitho (19), or the goddess of persuasion, and Love, who holds an apple. In the description of Coluthus (20) these divinities honoured with their presence the nuptial ceremony.

The examination of these several compositions, naturally calls the attention to a celebrated work of art, the Barberini or Portland vase. Various contradictory explanations (21) have been advanced: but those writers, whose opinions deserve most attention, concur in supposing it relates to the marriage of Thetis and Peleus. The recumbent female figure on the principal side of the vase, is Thetis, who is represented giving her hand to Peleus and consenting to the marriage. The serpent (22), emblem of her transformations, and which she holds in her left hand, is of the marine species alluding to the marine origin of Thetis. In the several compositions which have been noticed, the same kind of serpent is always represented near Thetis, and may therefore be considered as her distinguishing attribute (23). This circumstance, not observed before, removes all doubt with respect to the subject; and, all the other particulars expressed, combine perfectly with this explanation. The

(18) Pellerin, *Peuples et Villes. Tab. xxi, fig. 3.* Eckhell. *Sylog. 1, pl. 4.*

(19) On a bas-relief of the Museum at Naples, where Venus is represented engaging Helen to receive favourably the addresses of Paris, she is accompanied by Peitho and Love. Winckelmann, *Monum. Ined. page 157.*

Venus and Peitho were venerated in common at Athens. Pausan. *Attica. cap. 22.*

(20) Coluthus, describing the nuptials of Thetis and Peleus, says:

Οὐδ' αὐτὴ βασίλεια καὶ Ἀρμονίης Ἀφροδίτη
ἔρχομένη δῆθυνεν ἐς ἄλσεα Κενταύροιο
καὶ σέφος ἀσκήσασα γαμήλιον ἤλυθε Πειθῶ
Τοξευτῆρος ἔρωτος ἐλαφρίσουσα φάρετρήν.
Rapt. Hel. vers. 26 - 29.

Thetis, on her marriage, received from Venus a crown enriched with precious stones. This crown, given by Thetis to Theseus, and by him to Ariadne, was placed amongst the constellations. Hygin. *Poet. Astron. V.*

(21) Winckelmann, *Storia dell' Arti; tom. 11, page 404.* Visconti, *Museo Pio Clem. tom. vi, page 71.* Zoega *Bassirihevi Ant. tom. 1, page 249.*

(22) See Plate A, n° 1. On the chest of Cypselus, Thetis was represented in a similar manner, darting a serpent at Peleus. Pausan. *lib. v, cap. 18.*

(23) A marine monster of this kind is often seen near Neptune, on ancient works of art. Zoega, *tom. 11, pl. 55.*

young man to the left is Peleus, who advances, guided by Love. The bearded figure to the right is Neptune, the principal divinity of the Ocean, who appears also on the Athenian vase, and who, according to the description of the Roman poets, disposed of the hand of Thetis; though without a trident, he is distinguished by his attitude (24), which was peculiar to this deity. The portico before which Peleus stands, alludes either to his palace, or to the Thetideium, where Thetis received divine honours.

The subject on the other side of the vase (25), is another scene of the same story. Thetis is represented holding a torch inverted, emblem of sleep. The male figure who sits contemplating Thetis, is Peleus, who, according to the tradition before cited, surprised her when asleep, by the instructions of Chiron. The other female figure holding a spear, is the nymph of mount Pelion (26). The stones on which the several personages are placed, and a tree on the back ground, indicate the rocks and forests of that mountain.

It may be matter of surprise, that the same subject should be treated in so different a manner in the compositions before mentioned, or on the Barberini vase: but the difference arises from the distance between the periods to which these productions may be ascribed. The painted vases are of an epoch when the arts were in their splendour, and the early traditions still in force; whereas, the Barberini vase is probably of the age of the Antonines, when the mythological opinions had experienced great alterations, which produced a similar change in the manner of representing the ancient fables.

(24) Neptune is generally represented on Roman coins, with his foot raised and resting on a rock: an attitude emblematical of the stability of the earth, which was ascribed to Neptune. See *page 20*.

Neptune appears in this attitude, and without his trident, on the coins of Brettium.

Magna Bruttia Num. *tab. v, fig. 12.*

(25) See Plate A, n° 2.

(26) This figure holds a spear, to indicate that mount Pelion was suited to the chase. On a vase representing the death of Actæon, a similar figure which has been taken for Autonoe, is the Nymph of mount Cithæron.

Millin. Monum. Inéd. *tom. 1, pl. v.*

PLATE XI.

One of the labours imposed on Hercules by Eurystheus, was to gather the golden apples of the Hesperides. The tree that produced this marvellous fruit, had been presented by the Earth to Juno (1) on her marriage, and was carefully guarded by a dragon in the garden of the gods near Mount Atlas.

Ignorant of its situation, Hercules wandered a long time in search of this garden; at length enquiring of the nymphs of the Eridanus, he learnt from them that Nereus alone could give him the information he required. They acquainted him at the same time of the difficulty of the undertaking, that Nereus when consulted would refuse to disclose the important secret, and that if force was employed, he would escape by converting himself into various forms; they added, that the only means of succeeding, would be to surprise Nereus when asleep, to bind him with chains, and notwithstanding all the artifices to which he might have recourse, to hold him till he gave the information required. Provided with these instructions, Hercules proceeded on the undertaking and was successful.

In a former work (2), the author published a painting representing the contest between Nereus and Hercules. In the present composition (3), the artist has chosen another instant of the action : when Hercules having overcome the resistance of Nereus, has enchained him and is dragging him, probably, out of the cavern in which he surprised him.

Hercules is represented as usual with the lion's skin and club. Nereus seems bound with cords, and like other marine deities, terminating in a fish. A female figure which precedes, and another which follows, are probably the nymphs of the Eridanus, who informed Hercules of the residence of Nereus.

This fable is an imitation of the story of Menelaus and Proteus, recorded by Homer. (4) The divinities of the ocean were supposed to have the power of predicting events, to possess all sorts of knowledge, and to be able to assume a variety of forms.

The painting is executed in the rude style of imitation so frequently seen on Vases, and intended to give them an appearance of remote antiquity.

(1) Pherecydes in Schol. Apoll. Rhod. *lib.* iv. *vers* 1396. Apollodorus, *lib.* ii. *cap.* 5.

(2) Peintures Antiq. Inéd. de Vases Grecs. Rome. 1813. *Pl.* 32.

(3) Taken from a vase in the collection of M. Durand at Paris. The form of the vase is represented underneath.

(4) Odyss. Δ, *vers* 365.

PLATE XII.

The ancients had various games to which they gave the common appellation of σφαῖρα or ball (1). These games resembled in many respects those of tennis, fives, foot-ball and others of this kind, that are in use in modern times. There was also a favourite dance called the *sphæra*, executed with a large ball of inflated leather, and of which the figures and attitudes were considered extremely graceful.

The game of the *sphæra* is mentioned by Homer (2). When Ulysses discovers himself to Nausicaa, she was engaged with her companions in this amusement. At the entertainment given by Alcinous to Ulysses, the dance of the *sphæra* was executed by the most skilful dancers of Phæacia (3).

The subject of the composition before us (4) relates to this game. A winged youth, probably Ἔρως the god of Love, is represented preparing to strike a ball as it bounds from the ground (5). A female figure to the left, who is leaning on a column and appears to be conversing with Love, is probably Venus. Though without the rich dress usually ascribed to this goddess, she is distinguished by her attitude (6) and by her attributes, a mirror and girdle (7), which are held by one of her attendants who stands on the opposite side.

The column or cippus on which Venus leans, bears the inscription +IHΣAN MOI TAN ΣΦΙΡΑΝ (8), which may be translated «They sent me the ball.» Unfortunately the name of the agent being omitted, the inscription affords no assistance to the explanation of the painting. A similar omission implies however that the subject was obvious and generally known.

(1) Athenæus, *lib.* 1, *cap.* 25. Pollux, *lib.* ix, *cap.* vii, 104—107.

(2) Odyss. Z *vers* 100.

(3) Odyss. Θ *vers* 372.

(4) Taken from a vase in the collection of the Studii at Naples. Its form is represented underneath.

(5) This mode of playing with the ball seems to be that called ἀπὸ ῥαξίς by Pollux, *lib.* ix,

(6) One leg crossing the other was considered as an attitude implying repose, and accordingly was often attributed to figures of divinities.

The column was also frequently employed as the attribute of a divinity. See my obser-

ventions on the subject, *Peintures de Vases Grecs*, page viii, note 3.

(7) See Plate XIII, page 33.

(8) The first character in this inscription might be taken for a X or a Ξ of a very ancient form; but in the present instance it is probably the aspirate Ι— in which the horizontal line has been extended on both sides of the perpendicular, instead of being on the right only. In consequence, we may read Ἰησαν written for Ἰεσαν as σφίρα is written for σφαῖρα, probably according to some local dialect prevalent in that part of Magna Græcia where the vase was manufactured. Numerous examples of the kind are to be found.

We find mention of a *sphæra* celebrated in ancient mythology. Apollonius Rhodius relates (9) that on the arrival of the Argonauts at Colchis, Juno and Minerva being anxious for the success of the enterprise, solicited the assistance of Venus, and engaged her to inspire Medea with a passion for Jason. Venus, in compliance with their wishes, proceeds to Olympus, where she finds her son playing at osselets with Ganymede, in the garden of Jupiter; she tells him the object of her coming, and as a reward for his immediate obedience, promises him the golden *sphæra* made by the nymph Amalthea for the infant Jupiter in the Idæan cavern. Love, eager to possess the splendid toy, instantly obeys his mother's orders, flies to Colchis and pierces with one of his arrows the heart of Medea. This fable formed also the subject of a picture described by Philostratus (10), in which the three goddesses were represented applying to Love for his assistance (11).

The present composition, in which we see Venus and Love with the *sphæra*, seems to relate to this story; in which case the word implied in the inscription might be *θεαί* (the goddesses), alluding to the means by which Love obtained the ball. This explanation however, can only be offered as a conjecture, and we must wait till the discovery of further monuments may confirm or disprove it.

This painting is at all events of very great importance to the study of one of the most interesting branches of antiquity, as it proves that the circular object so frequently seen on the reverse of vases (12), and of which such contradictory and absurd explanations have been given (13), is simply a *sphæra* or ball.

(9) Argon. *lib.* III, *vers* 25—175.

(10) Philostrat. Jun. *Icones*, *lib.* II, *cap.* 8.

(11) The *Sphæra* was a toy which seems to have been often attributed to Love; who is described by Anacreon as throwing him a ball and engaging him to play.

Σφαίρη δευτέ με πορφυρέη

Βάλλων χρυσοκόμης Ἔρως,

Νυνὶ ποικίλος λαμβάνω,

Συμπαίζειν προκαλεῖται.

Fragm. ex Athenæo, *lib.* XIII, *cap.* 72.

Sophocles composed a drama called Πλύντριάς, in which he introduced Nausicaa and her damsels playing at this game.

(12) Tischbein, *Vases d'Hamilton*, *tom.* II, *pl.* 61 and 62. Millin. *Peint. de Vases*, *tom.* I, *pl.* 20, *tom.* II, *pl.* 8.

In another painting published in the same work, *tom.* I, *pl.* 25, representing Ægina carried away by an eagle, is a *sphæra*. The object under it seems also to be intended for juvenile amusements, being very similar to our chess-board, and used by the ancients for a game of the same kind called διαγραμμισμός. Pollux, *lib.* IX, 101. Eustath in Homer, 663—64.

(13) A learned writer taking the seams of the ball for a cross, has supposed that these objects were symbols of the vivifying princi-

This game was considered not as an amusement only, but as an exercise greatly conducive to health; on which account a place called Sphæristerium (14) was reserved for it in every gymnasium; and at Sparta the ephebi who were near to the age of manhood, were called σφαίρις or sphæristæ (15). Hence on so many vases intended as presents to youths who distinguished themselves in the various gymnastic exercises, and on which the ephebi are usually represented with the gymnasiarch, a *sphæra* or ball is suspended as the indication of a gymnasium.

Ἔρως, or the passion of love personified, was a divinity venerated at a very early epoch at Thespiæ, but whose worship became common in Greece at a period of no very great antiquity (16), and it is difficult to say how he was represented by artists before the celebrated statue of him was made by Praxiteles for the city of Thespiæ. This statue of which the beautiful Love in the Vatican is probably a copy (17), represents him as a youth, and he appears under the same form in the bas-relief published by Winckelmann (18), and on the most ancient monuments, such as Vases. Love is also frequently represented as an infant, but this manner is less ancient than the other just mentioned.

Besides Ἔρως the divinity of Love, ancient artists whose imagination was always highly poetical, graced their compositions with a number of little winged figures to which they gave the name of Ἔρωτες or Loves. In the description of the picture of the marriage of Alexander and Roxana (19), in that of one of the pictures given by Philostratus (20), as well as in numerous works of art which have reached us (21), we see a great number of these figures with a variety of attributes, probably intended to express the universality of the power of Love. It should be observed here, that the modern name of *genii* given to these figures, is erroneous, and founded on no authority whatever, as they are uniformly called Ἔρωτες or Loves, in all ancient descriptions.

ple that animates the universe; which according to Proclus, was figured by a cross placed within a circle.

(14) Mercurialis de Gymn. lib. II.

(15) Pausan. lib. III, cap. 14.

(16) Pausan. lib. IX, cap. 27.

(17) Museo Pio. Clem. tom. I, pl. 12.

(18) Monumenti Inediti, N°. 115.

(19) Lucian in Herodoto, tom. I, Edit. Reitz. pag. 835.

(20) Icones. lib. I, cap. 6.

(21) Pitture d'Ercolano, tom. I, tav. 30—39. Museo Pio Clem. tom. V, tav. 38-41. Tassie, Catalogue n° 6553 — 7241.

PLATE XIII.

THIS singular and elegant composition (1) represents Venus supported by two Loves or Cupids, who convey her through the air. The goddess holds in one hand a mirror, her usual attribute (2), and in the other, a cup or patera (3), intended to receive the offerings presented by her votaries. Her dress consists in a Doric tunic, over which a light mantle is gracefully thrown; she wears sandals on her feet; and a sort of diadem (*ampyx*), enriched with white ornaments, encircles her head.

The two figures who support her are androgynous; the form of their limbs, their features, head-dress, and ornaments on the arms and legs (4), are those of females. With one hand they support the goddess, and in the other, hold a basket (5) called *talaros*, usually carried by women, and intended to contain various objects for their use. The ornament underneath, which imitates the undulation of the waves, is probably intended to indicate the sea (6) over which Venus is conveyed.

A wreath and two fillets or girdles (7) suspended on the wall, are offerings consecrated to the goddess of beauty.

(1) From a vase in the collection of M. Durand, at Paris.

Venus is represented seated in a chariot drawn by two androgynous figures like the present, in a painting published by Tischbein, *tom. iv. pl. 26*. The same subject appears on the coins of the Julian family, who pretended to descend from Venus. Morell. *Thes. Famil. Julia. tab. 1. fig. 4*.

(2) Κύπρις δὲ διαυγέα χαλκὸν ἐλοῖσα,

Πολλάκι τὰν αὐτὰν δις μετέθηκε κόμαν.

Callimachus. Hymn in Pall. *vers. 21 — 22*.

Athenæus, *lib. xv. pag. 687*. Anthologia, *lib. vi. cap. 8*. Philostratus, *Icones, lib. 1., cap. 6*. See Plates X & XII.

(3) Φιάλα:

(4) Περισκελίδες.

(5) In ancient Greek monuments a similar basket is often seen in the hands of women;

and served to contain various objects for their use. Sometimes the *talaros*, though it retained the form of a basket, was of gold. Europa and her attendants, are described as gathering flowers in similar baskets; that of the princess was of gold, and the work of Vulcan; it was richly ornamented with bas-reliefs, and had been given by Neptune to Lybia as the price of her favours. Moschus. *Rapt. Europ. v. 62*.

(6) On the coins of Tarentum, the sea is indicated by a similar ornament. Hunter, *tab. 55. n° 15 & 20*.

(7) The girdle or cestus of Venus was celebrated for its property of imparting beauty and every charm to the wearer. Homer. *Iliad. E, vers. 214*.

Hence the girdle became a peculiar attribute of Venus, and was among the offerings presented by her votaries.

A winged androgynous figure like those before us, is frequently seen on painted vases, especially on those found in the provinces of Puglia and Basilicata, in the kingdom of Naples, and which the style shews to be of a late period. As this figure appears principally in Dionysiacal subjects, it has been hitherto called the genius of the mysteries; but there is no authority whatever for a similar appellation, and two very powerful reasons militate against it. 1. The compositions alluded to, seldom or never bear any reference to mysteries. 2. The name of genius was totally unknown in Greek mythology, though common among the Romans after the overthrow of the republic (8).

The androgynous figures in question, represent certainly Love or Cupid, who, according to the Orphic doctrines, was supposed to be of two sexes (9). These doctrines were the same as the Pythagorean, which prevailed in their greatest force in that part of Magna Græcia, where the vases that offer these figures, were manufactured.

But besides Love, these figures may sometimes represent ΠΟΘΟΣ and ΙΜΕΠΟΣ (10), two modes of the same passion; or ΓΑΜΟΣ and ΥΜΕΝΑΙΟΣ the personifications of marriage.

Love, as it has been already observed (11), was introduced into various compositions, as contributing by his presence to embellish every scene of life. His appearance in the Dionysiaca was particularly appropriate, as they were the most popular of all the festivals, and wholly devoted to joy and pleasure. Ancient poets allude constantly to the union between Bacchus and Love, and they have been followed by artists, as we see by numerous works of art, which present the association of the two divinities (12).

(8) On the impropriety of the name of *Genii* given to such figures, see the observations of Zoëga, *Bassirilievi di Roma. Tom. 11, pag. 184, note 4.*

(9) *Καὶ διφυῆ, περιωπέα, κυδρὸν Ἔρωτα.*
Orpheus. *Argon. vers. 14. et Hymn. LVII. vers. 4.*

(10) *Peintures de Vases Grecs de Sir John Coghill, page 19.*

(11) See *page 32.*

The Loves or Cupids were supposed to be very numerous, but there were two, who were

superior in dignity, Ἔρως and Ἴμερος. Lucian. *Deor. Dial. cap. 20.* Venus was the mother of them all, and hence is frequently called μήτηρ Ἐρώτων. Orpheus. *Hymn. 54.* Pindar ex Athenæo. *lib. XIII. pag. 574.*

The two Loves or Cupids at the feet of the Venus of Medicis, are not Eros and Anteros, as some antiquarians have thought, but Eros and Himeros. Visconti, *Notice des Statues du Musée Napoleon, pag. 102.*

(12) Anacreon. *Od. 17, 18 et 41.* Pausan. *lib. 1. cap. 20.*

PLATE XIV.

THIS composition is taken from a vase in the British Museum, and which formerly belonged to Sir William Hamilton. It has been engraved in the collection of his vases published by D'Hancarville (1), but without any explanation.

The subject represents the death of Procris, inadvertently killed by Cephalus, one of the most popular Attic fables (2), and a story highly romantic and affecting.

Cephalus, one of the descendants of Hellen (3), married Procris, daughter of Erectheus, king of Athens. They resided at Thoricos in Attica, and lived in perfect union for some time, till Aurora enamoured of the beauty of Cephalus, carried him away. Finding him constant in his affections to Procris, the goddess suffered him to return. Her insinuations, however, inspired Cephalus with jealous doubts, and his rash attempt to ascertain the fidelity of Procris, proved fatal to their mutual happiness. After a long separation, and various adventures, they were, however, again reconciled, and returned to their former residence.

Cephalus always passionately fond of the chase, rose daily with the sun, and ranged the neighbouring forests of Hymettus in pursuit of game. His frequent absence at length excited the jealousy of Procris, and her suspicions being increased by insidious reports, she one day followed him secretly to observe his steps. Cephalus after the fatigue of the chase, was wont to retire for shelter and repose into a shady valley. Here as he was lying, oppressed with toil and heat, he frequently, in the figurative language of antiquity, invoked a cloud (Nephele in Greek) (4), to temper the ardour of the sun, and refresh the air with gentle showers. Procris who was concealed in a neighbouring

(1) Vases d'Hamilton, *tom.* II, *pl.* 126.

(2) Pherecydes. *Fragm.* *pag.* 122. Apollodorus. *lib.* I. *cap.* 9. et *lib.* III. *cap.* 15. Pausan. *lib.* I. *cap.* 37. Hyginus. *Fab.* 189. Ovid. *Metamorph.* *lib.* VII. *vers.* 800.

Sophocles and Eubulus composed tragedies of which the title was Procris.

(3) The ancients vary in their accounts of the parents of Cephalus; some suppose him to have been the son of Deïon, others of Mercury and Herse; hence some modern au-

thors have supposed, but without sufficient reasons, the existence of two personages of the name of Cephalus. See Heyne, *observationes ad Apollod.* *tom.* II. *pag.* 58 & 323. Clavier, *Notes sur Apollodore*, *tom.* II. *pag.* 479.

(4) Ovid in his description of this story, has substituted *Aura*, or the gentle breeze, instead of Nephele; doubtless from the necessity of preserving in the Latin language the ambiguity of expression which occasioned the catastrophe.

thicket, hearing him exclaim "Nephele! Nephele!" was deceived by the ambiguity of the word (5), and thought that he was calling a nymph whom he expected to meet on that spot. Frantic with jealousy, Procris could no longer restrain her impatience, but started from the place of her concealment to reproach Cephalus with his infidelity. Hearing the rustling of the leaves, and thinking it was occasioned by some wild beast, Cephalus imprudently threw his unerring dart (6), and pierced the unfortunate Procris (7).

The painter has selected the point of time, when Procris, having received the fatal wound, has fallen to the ground, and endeavours to extract the javelin (8). Cephalus, who has discovered his error, is standing by her, and appears in deep affliction. An aged personage on the opposite side, is Erectheus, the father of Procris; he seems hastening towards the distressing scene, and to reproach Cephalus with his daughter's death. It was, in fact, at the pursuit

In other respects his account agrees with that of Pherecydes.

Sed cum satiata ferinæ

Dextera cædis erat; repetebam frigus, et umbras,
Et quæ de gelidis halabat vallibus, auram.

Aura petebatur medio mihi lenis in æstu,

Auram expectabam: requies erat illa labori.

Aura (recordor enim), venias, cantare solebam,

Meque juves, intresque sinus gratissima nostros.

Utque facis, relevare velis, quibus urimur, æstus.

Forsitan addiderim (sic me mea fata trahebant)

Blanditias plures; et, tu mihi magna voluptas,

Dicere sim solitus; tu me reficisque fovesque;

Tu facis, ut sylvas, ut amem loca sola, meoque

Spiritus iste tuus semper captetur ab ore.

Vocibus ambiguus deceptam præbuit aurem

Nescio quis; nomenque auræ tam sæpe vocatum

Esse putans nymphæ, nympham mihi credit amari.

Ovid. *Metam.*, lib. VII, vers. 808 -- 823.

(5) It should be recollected that the ancients personified the various aerial bodies, and offered sacrifices to them, or rather to the divinities who presided over them. Among the hymns ascribed to Orpheus, is one in honour of the clouds (Hymn 13). Altars were erected to the winds in various places; and Xenophon speaks of a sacrifice offered to Boreas. *De Cyri Exped. lib.* iv.

Hence, the invocation to Nephele, which

appears to us a quaint and puerile conceit, was seen anciently in a different light.

Nephele was a name used in Greece, and among others, that of the wife of Athamas, mother of Phrixus and Helle.

(6) This dart, and the celebrated dog Lælaps, were given to Cephalus by Procris, who received them from Diana, or according to some traditions, from Minos. The dart had the property of never missing the object at which it was aimed; the dog, that of never suffering its prey to escape. *Antoninus Liberal. cap.* 41.

(7) Ancient authors vary somewhat in their accounts of the circumstances; Apollodorus and Pausanias mention simply that Cephalus killed Procris accidentally, as they were hunting together. Hyginus says, that Procris, from her jealousy of Aurora, was induced to follow Cephalus to the forest.

(8) Fronde levem rursus strepitum faciente caducâ,

Sum ratus esse feram: telumque volatile misi.

Procris erat: medioque tenens in pectore vulnus,

Hei mihi! conclamat. Vox est ubi cognita fidæ

Conjugis, ad vocem præceps amensque cucurri.

Sem animem, et sparsas fœdantem sanguine vestes,

Et sua (me miserum!) de vulnere dona trahentem

Invenio.

Ovid. *Metam. lib.* VII, vers. 840 — 847.

of Erectheus (9), that Cephalus was summoned before the Areiopagus, and condemned to exile.

A bird with the head of a woman, which hovers over Procris, seems intended to represent Nephele, or a cloud. This figure is introduced into the composition, not only to express the cause of the catastrophe, but also the explanation which took place previously to the death of Procris, when she recognized, though too late, that her jealousy was unfounded (10). All the circumstances of the story are thus implied, according to the elegant description of Ovid.

The usual manner in which Greek artists represented the Winds (11), Iris (12), Aurora (13), and other meteors, was under the human form, to which wings were added. It would seem, then, that the personification of a cloud should be figured in the same manner; but the painter has deviated from the general rule, and has expressed the aerial nature of the clouds, not by wings only, but by the entire figure of a bird, the head excepted. It is probable that Aristophanes alludes to this innovation, and that he had in view a similar figure, when in a passage of his comedy entitled "The Clouds," (14) he ridicules the new religious opinions introduced by philosophers, and the new forms they attributed to the clouds and other meteors.

A figure so devoid of grace, so inelegant in its proportions, and which could never be presumed the invention of Greek artists, is easily distinguished as one of the monstrous productions of Egyptian mythology. In fact,

(9) Schol ad Euripid. Orest. *vers.* 1643.

(10) Viribus illa carens, et jam moribunda, coëgit

Hæc se pauca loqui: Per nostri fœdera lecti,
Perque Deos supplex oro, superosque, meosque,
Per si quid merui de te bene, perque manentem
Nunc quoque cum pereo causam mihi mortis, a-
morem;

Ne thalamis Auram patiare innubere nostris.
Dixit, et errorem tum denique nominis esse
Et sensi, et docui. Sed quid docuisse juvabat?
Labitur; et parvæ fugiunt cum sanguine vires.
Dumque aliquid spectare potest; me spectat: et
in me

Infelicem animam, nostroque exhalat in ore.
Sed vultu meliore mori secunda videtur.

Ovid. Metam., *lib.* vii, *vers* 851—862.

(11) Stuart. Antiq. of Athens. *tom.* i. *pl.* 12-19.

(12) Peintures de Vases Grecs, par J. Millingen. *pl.* i.

(13) See Plate VI.

(14) Ταῦτ' ἄρ' ἐποιοῦν ὑγρᾶν Νεφελᾶν στρε-
πταίγλαν δάϊον ὄρμαν,
Πλοκάμους θ' ἑκατογκεφάλα Τυφῶ, πρημαινούσας τε
θυέλλας,
Εἴτ' ἀερίους, διερούς, γαμψούς οἰωνούς ἀερονηχεῖς
Ὀμβροὺς θ' ὑδάτων δροσερᾶν Νεφελᾶν.

Nubes., *vers* 335 — 8.

The expressions γαμψοὺς οἰωνοὺς imply that the general form was that of birds of prey; the Πλοκάμους ἑκατογκεφάλα Τυφῶ probably refer to monstrous heads, with serpents instead of hair, which were added to these figures. It should be recollected that in this passage, allowance is to be made for the figurative language of poetry.

on monuments of that country (15), the soul (16) and æther, or the divine principle, are both represented under the form of a bird of prey, to which a human head is sometimes added. A belief that the soul was an emanation from æther, was perhaps the motive of this identity in the manner of representing one and the other. This doctrine, which prevailed also in Greece (17), was derived from Egypt.

Figures of this kind are often seen on vases (18), particularly on those of an early epoch, where they are introduced, as in Plate III., merely as ornaments, without any definite signification. At a subsequent period, when the innovation in religious opinions took place, they were applied in the same manner as in Egypt, to represent aerial bodies. The present monument affords an example of this application.

The forms attributed to the Harpies by later poets were taken from these

(15) On mummies, a similar figure is seen hovering over the body of a deceased person, and has, with reason, been supposed to represent the soul that takes its departure. *Descrip. de l'Égypte. Antiq. tom. III. pl. 64. tom. IV. pl. 23, n°. 2, et pl. 27. n°. 9.*

(16) Horapoll. *Hieroglyphica. cap. 7 & 11.*

Anaximenes aera Deum statuit—Inde Anaxagoras, qui accepit ab Anaximene disciplinam.—Nam Pythagoras, qui censuit, animum esse per naturam rerum omnium intentum et commean-tem, ex quo nostri animi carperentur.

Cic. de Nat. Deor. lib. I, cap. 10 & 11.

The opinion of the return of the soul to æther after death, is expressed in an elegiac inscription formerly placed on the tomb of the Athenian warriors who were killed before Potidæa, in the year 432, before our æra. This interesting palæographical monument, which is now in the British Museum, has been illustrated by Visconti in his *Memoir on the Elgin marbles, page 179.*

(17) ὁμολογέουσι δὲ ταῦτα τοῖσι Ὀρφικοῖσι καλε-
μένοισι καὶ Βακχικοῖσι, ἐοῦσι δὲ Αἰγυπτίοισι, καὶ
Πυθαγορείοισι. *Herodot. lib. II. cap. 81.*

(18) Figures of this kind, with various other animals, are often found on those vases, which from the early and rude style of design, are called Egyptian. The ground of these vases is

of a light yellow, like box-wood, with black and red figures.

It has been thought that these may be the Thericlean vases, which some ancient writers assert to have derived their name from the figures of animals (θηρεῖς) represented on them. *Athenæus, lib. XI, cap. 41.*

In these figures, the bird is not always of the same species; sometimes it is a hawk or owl; at other times a swan; among those published, the following varieties may be remarked.

1. Of the owl species; in the company of a lion, goat, stag, and other animals. *D'Hancarville. tom. II. pl. 86.*

2. A bird (perhaps an eagle) with human head and arms, is represented playing on the double flute; opposite to it is an eagle *ibid. tom. I. pl. 99.*

3. A swan with the head and arms of a woman; before it is a cygnet. *Tischbein. tom. III. pl. 59. Vases de Coghill. pl. 36.*

It is evident in these compositions, that the figure in question is merely a fanciful ornament. In the Panathenaic vase (see Plate III. n°. 2.), it is the owl, the usual emblem of Minerva, with the additional attribute of intelligence. It is the same on the coins of the Valerian family, where it appears with a helmet, shield, and other attributes of Minerva. See *page 10.*

figures; but modified, and with the addition of arms; probably too, the whole of the body as far as the waist was human, in the same manner as the Sirens, who we see represented on various works of art, and whose forms were derived from the same origine (19). Hitherto, however, no figures of the Harpies under this form have been discovered.

The examination of this question suggests a very important remark, and which throws great light on the symbolical language of antiquity. On the Egyptian monuments just mentioned, we see that the human head added to the figure of a bird, did not alter the signification of the emblem, but merely implied an accessory attribute of intelligence.

This point ascertained, leads to an easy explanation of the other figures that unite the human and animal natures; among these, is the figure that forms the usual type of the coins of Naples, and other cities of Campania. The name of Hebon or Bacchus given to this figure, is entirely arbitrary and without foundation, and we should consider it solely as the emblem of a river or of agriculture (20), which are in general represented by the simple figure of a bull.

But to return to the description of the painting, (21) Cephalus is represented with a chlamys, and the *causia* or Thessalian hat; he carries the club (ρόπαλον) used by huntsmen, and holds in leash the celebrated dog Lælaps (22). Procris, who shared the passion of her husband (23) for the chase, and who during her separation from him, was received among the nymphs of Diana (24), is clothed in a short tunic (25), such as is usually worn by that goddess, and by the Amazones.

This composition, interesting by the illustration which it affords to various points of archæology, has the merit of presenting a subject that appears for the first time on works of art. The origin of the vase is not known, but it appears to be Sicilian.

(19) Winckelmann, Monum. Inedit. tav. 46.

(20) See Recueil de quelques Medailles Grecques Inédites, par J. Millingen. Rome. 1812. p. 8.

(21) Visconti, who had not paid sufficient attention to Greek Vases, has proposed an explanation of this composition, which is, by no means, admissible. He thinks, that the bird with a human head is Minerva, who protects Hercules against Theodamas. The female figure, he supposes to be Deianira, who, armed in defence of her husband Hercules, was wounded by Theodamas.

Mus. Pio. Clem. tom. iv, page 83, note a.

(22) This dog was placed in the heavens by Jupiter, and is the same as Sirius, or the dog star. Eratosthenes Catast. cap. 33. See note 6.

(23) Ἦν γὰρ θηρευτική. Apollodorus. lib. iii. cap. 15. Xenophon de Venat. lib. iv.

(24) Callimachus. Hymn. in Dian. vers. 209.

(25) A tunic of this form was the ἐξωρίς or ἑτερομάσχαλος χιτὼν Pollux. lib. vii. 48. See my observations on the subject. Peintures de Vases Grecs. page 11, note 1.

PLATE XV.

THIS Vase (1), which was discovered in the vicinity of Athens, is entitled to peculiar attention, as it is probably a production of the celebrated potteries of that city. It is likewise remarkable for the subject, which is hitherto unedited.

Phineus, king of Thrace (2), having incurred the anger of the Gods, was deprived of sight, and condemned to suffer the horrors of continual famine. To this effect, the Harpies were sent to hover round him, and to seize all the food that was offered to him.

According to the decrees of fate, the Argonauts alone could deliver him from this punishment. In consequence, on their arrival at Salmydessus (3), Phineus went immediately to meet them, and implore their assistance. They were touched with his sufferings, and the sons of Boreas, Zetes and Calais, who had wings like their father, attacked and drove away the Harpies.

This story, which belonged to the Attic as well as the Argonautic fables, was a subject often treated by the early poets and artists. It is related by Hesiod (4), and was represented on the chest of Cypselus (5), and on the throne of Bathycles (6), two of the most celebrated productions of the infancy of art. Phineus was also the subject of dramatic compositions by Æschylus and Sophocles.

As this painting is the only monument yet discovered that offers a representation of the Harpies, it is requisite to premise some observations respecting them.

The Harpies were personifications of violent storms and whirlwinds, of the same kind as the Egyptian Typhon. They are mentioned several times by Homer (7), who considered them as ministers of divine vengeance, like

(1) In the collection of Sandford Graham, Esq. M. P., by whom it was brought from Greece. The clay is of the finest quality, and the varnish similar to that of the Nolan vases.

(2) Apollodorus. *lib.* I. *cap.* IX. 21; et *lib.* III. *cap.* XV. 4. Apollon. Rhod. *lib.* II. *vers.* 178. Hygin. *fab.* 19.

(3) Apollon. Rhod. *lib.* II. *vers.* 202.

(4) Strabo. *lib.* VII. *pag.* 463. Schol. ad Apollon. Rhod. *lib.* II. *vers.* 181 et 297.

(5) Pausanias. *lib.* V. *cap.* 17.

(6) Pausanias. *lib.* III. *cap.* 18.

(7) Odyss. A. 241. E. 371. Y. 77.

Heyne has committed an oversight in asserting that Homer gives to the Harpies the appellation of Κοῦραι. (Odyss. Y. *vers.* 77). In

the Furies and the Gorgons; and he attributes to them the death of persons who were carried away in an unknown manner. Homer gives no notion of their figure; but it may be inferred from the expressions of Hesiod (8), that they were supposed to be of the human form, and winged. Such also was the most ancient manner of representing them on works of art, as is evident from a passage of Æschylus (9), where the Pythia, describing the Furies who pursued Orestes, says, that they were more hideous in their appearance than the Gorgons, or than the Harpies which she had seen in a picture, carrying away the food from the unfortunate Phineus.

From this comparison it may be deduced, that in the picture alluded to, a hideous character was given to the Harpies, like that of the Gorgons (10), or that of Discord (Ἔρις), and Fate (Κῆρ), who on the chest of Cypselus (11), were figured with teeth projecting, and long nails like the claws of wild beasts. This practise seems to have been common in the first stages of art, when by a simple and natural allegory, noxious and odious moral qualities were expressed by physical deformity.

But as the arts advanced, and taste became more refined, Greek artists, who considered beauty as their principal object, rejected all such monstrous representations, and substituted graceful forms in their stead. The terrible attributes of the Furies and Gorgons were indicated either by serpents in their hair, disposed in such a manner as to become ornamental; or by torches and serpents in their hands, or some emblem of the kind. In consequence of this principle, the Harpies in the composition before us, appear simply as females with wings. Their violent attitude alone is characteristic of their properties.

When the arts were on the decline, a third manner of figuring the Harpies was introduced, and they were represented as birds of prey with the head and arms, and probably, the body of a woman; as they are described

the passage alluded to, the poet applies this expression to the daughters of Pandarus, who were carried away by the Harpies. Heyne, Excurs. I. ad. Iliad. II.

- (8) Ἡὺκόμους θ' Ἄρπυιας, Ἀελλώ τ', Ὠκυπέτην τε,
 Αἳ ῥ' ἀνέμων πνοιῇσι καὶ οἰωνοῖς ἅμ' ἔπονται,
 Ὡκείης πτερύγεσσι μεταχρόνιαι γὰρ ἴαλλον.
 Hesiod. Theog. vers. 267-269.

- (9) Eumenides. vers. 46-48.

On the various modes of representing the Furies and Gorgons, see the learned observations of M. Boëttiger, in a dissertation entitled, *Les Furies*, Paris 1802.

- (10) For the most ancient form of the Gorgons, see Millin. *Peintures de Vases*, tom. II. pl. 1v.; and the coins of Abydos, Neapolis, Parium, etc.

- (11) Pausanias, lib. v. cap. 19.

by Virgil and the Roman poets (12). Hitherto, however, no monument of this sort has been discovered (13), except a painting of the 4th or 5th century.

In the early theogonies (14), the Harpies are supposed to be the daughters of Thaumas and Electra, and the sisters of Iris. They were originally only two in number, Aello and Ocypete; afterwards a third, named Celæno was added.

Mention is also sometimes made of one called Podarge; but this name given to a Harpy, is, without doubt, an error of the commentators on Homer, arising from their not having properly understood the expressions Ἄρπυια Ποδάργη, which the poet uses in speaking of the mother or dam of Balius and Xanthus, the horses of Achilles (15). The word Ἄρπυια in this passage, is merely an epithet (16) denoting swiftness. As such, it is applicable with great propriety to a mare of noble breed, remarkable for her speed. In fact, in a subsequent passage (17), the poet calls her solely Podarge, a name given on account of the whiteness of her feet. For this reason, Podargos was a common name for horses; and we find two among those of Hector and Menelaus that were so called (18). To this it may be added, that the expressions βοσκομένη λειμῶνι, "grazing in a meadow," would never have been used by Homer in speaking of a divinity. The explanation here proposed of the passage in question, is indeed, not new, but is related by the scholiast (19), though he adopts a contrary sentiment. The fabulous opinion that mares were impregnated by the winds, seems to have been taken by Virgil (20), from this passage of Homer.

(12) Tristius haud illis monstrum, nec sæ-
vior ulla

Pestis et ira Deum Stygiis sese extulit undis.
Virginei volucrum vultus, foedissima ventris
Proluvies, uncæque manus.

Virgil. *Aeneid. lib. III. vers. 214-17.*

(13) In a painting of the Vatican Virgil, is a figure probably intended for a Harpy. It has the body, head, and arms of a woman, united with the body of a bird. *Fr. xxxi. Aeneid. lib. VI. pag. 108. Edit. Romæ. 1741.*

(14) Hesiod. *Theogon. vers. 265-269.* Apollod. *lib. I. cap. 11-6.* Hyginus. *pag. 14.*

(15) *Iliad. II. vers. 150.*

(16) Clarke in his edition of Homer, reads ἄρπεια from ἄρπυς. But admitting the present reading, ἄρπυια may be considered as a participle formed from ἄρπω, in the same manner as εἰδῦια, and others of the kind.

At all events, Harpyia is a name perfectly suitable to a horse, since we find it given to one of the dogs of Actæon. Hyginus. *Fab. 181.*

(17) *Ξάνθε τε, καὶ Βαλῖς, τηλεκλυτὰ τέκνα Ποδάργης.*
Iliad. T. vers. 400.

(18) *Iliad. Θ. vers. 185. et Ψ. vers. 295.*

(19) *Iliad. II. vers. 150.*

(20) *Georgic. lib. III. vers 273. sq.*

In the composition before us, Phineus is represented as advanced in years, and holding a sceptre or staff; an ample mantle covers the lower part of his body: he is sitting on a couch near a table covered with a variety of provisions. Of these, the Harpies have already seized a portion, but terrified at the approach of the Boreadæ, they are flying in various directions. On the left, two of them who endeavour to escape, are pursued by one of the brothers armed with a spear. Unfortunately, the vase having been broken, and some of the pieces missing, the greatest part of this figure is wanting, but enough remains to ascertain its form and action.

The third Harpy cut off from her sisters, is running in a contrary direction; she is looking behind her, and does not seem to perceive the other brother, who crouched, and in concealment, is preparing to seize her by surprise.

The Harpies, three in number, according to the accounts of later poets, are represented as young women, with wings fixed to their shoulders. Their dress consists of a Doric tunic, over which is a peplos. Zetes and Calais are winged like their father Boreas (21). Phineus appears to be speaking with vehemence, and expressing his gratitude towards the heroes who have delivered him from so dire a calamity.

Though deficient in point of correctness, the composition displays much spirit and animation. The violent attitude of the Harpies, which contrasts with the composure and gravity of deportment so remarkable in ancient productions of art, especially in female figures (22), was intended to express the baneful attributes of these vindictive Deities.

In considering the obscurity and difficulties in which the question relating to the Harpies was heretofore involved (23), and which are elucidated by this interesting monument, its merit will be more fully appreciated.

(21) Stuart. *Antiq. of Athens. vol. 1. plate 14.* Millin. *Peint. de Vases, tom. 11. pl. 5.*

(22) The great attention to propriety observed by ancient artists in the attitudes and

action of all their figures is noticed by Winkelmann. *Storia dell' Arte, tom. 1. lib. v. c. 3.*

(23) Heyne, *Excurs. I. ad. Iliad. II.* Boettiger. *Les Furies, pag. 13 and 101.*

PLATE XVI.

A PART of this elegant composition (1), is engraved in the collection of Sir William Hamilton's Vases, published by Tischbein (2). Whether it was from the present vase, or from a fragment that offered a repetition of the subject, cannot be ascertained. In the former case, it seems difficult to assign a reason for the omission of the other parts, without which, the subject is perfectly unintelligible.

The fable of the rape of Proserpine by Pluto is so generally known (3), that it is needless to relate the particulars. It forms a subject extremely common of works of art, especially of sarcophagi (4), being particularly appropriate to funereal monuments, from its obvious allusion to the fate of persons who were carried away by an untimely and premature death. It occurs likewise on a great number of coins and gems.

All the monuments hitherto known, represent Pluto in a chariot drawn by four horses, and carrying away Proserpine in a violent manner (5). The composition before us offers a different scene relating to the same story. Pluto by the interference of Jupiter, has been reconciled with Ceres, who has consented to his marriage with her daughter. After the celebration of the nuptials in the presence of the Gods assembled on Olympus, Pluto is returning with his bride to the infernal regions. They are mounted on a chariot drawn by four horses, who are at the instant of starting at full speed. Pro-

(1) From a Vase in the possession of Thomas Hope, Esq. The form of the Vase is figured; Plate B. n^o. 1. Height, 2 feet, 7 inches. Greatest circumference, 3 feet, 2 inches.

(2) *Tome III. pl. 1.*

(3) Homer. Hymn. in Cererem.—Claudian. Rapt. Proserpinæ. — Ovid. Metam. lib. v. vers. 341.

(4) Visconti, Museo Pio Clem. tom. v. tav. 5.

(5) From the little variety that may be remarked in the manner of representing this subject in the numerous works of art which have reached us, it appears that they were taken from a common original; perhaps, from

the group in bronze by Praxiteles, or the picture by Nicomachus, which Pliny enumerates among the most celebrated productions of those artists. Hist. Nat., lib. xxxv. cap. 10. xxxiv. cap. 8.

Pluto is always represented and described in a chariot drawn by four horses. Hence the epithet χρυσήνιος, given to him by Pindar in his hymn to Proserpine (Pausan. lib. ix. 23). The chariot seems to have been considered as an attribute of Pluto, since in a painting, where he is represented on his throne in Hades, two wheels are suspended on the wall (Millin. Vases de Canosa. pl. III.).

serpine offers no longer any resistance; the charms of empire, and the splendour of a throne have reconciled her to her destiny (6). Ceres is standing near the chariot, and grieved at the departure of her daughter, is taking leave of her. Proserpine extends her arms towards her mother, whom she endeavours to console. It would be difficult to determine who is the female figure preceding the car and holding a torch in each hand, if the Homeric hymn to Ceres did not inform us that it is Hecate, the faithful companion of Proserpine. This hymn, which was discovered at Moscow, in 1784, illustrates, in fact, in a peculiar manner, the whole composition.

When Proserpine was carried away, Hecate (7), who heard her cries, informed Ceres of the event, and accompanied her in her enquiries after her daughter. On the return of Proserpine to her mother, Hecate was the first to meet her, and became her inseparable companion (8). The last figure on this side of the picture is Mercury, the minister of Pluto, and who was sent by Jupiter (9), to bring back Proserpine to her mother.

Love hovering in the air on expanded wings, accompanies the nuptial car; he is preceded by the favourite bird and messenger of his mother (10), a dove, who carries a myrtle wreath in its bill, and points out the way; Love

(6) Illa quidem tristis, nec adhuc interrita,
vultu,

Sed regina tamen, sed opaci maxima mundi,
Sed tamen inferni, pollens matrona tyranni.
Ovid. Metam. v. 506-8.

(7) No mention of Hecate occurs in Homer. According to Hesiod (*Theogon. vers. 411, 452, et Schol. in vers. 411*), she was one of the principal and most ancient divinities of the Bœotians. Her power extended over the earth, the sea, and the heavens; and her attributions were multifarious. He is silent, however, with regard to her functions as an Infernal Deity, whence we may conclude, that they were attributed to her subsequently, as in the hymn to Ceres, ascribed to Homer (but which is of a much later age); or that the traditions of the Bœotians differed from those received in other countries.

Hecate was afterwards confounded with Proserpine, Selene (or the moon), and Diana, and represented with three bodies and heads,

La Chausse. Mus. Rom. tom. 1. tab. 20-22. Alcamenes, according to Pausanias (*lib. II. cap. 30*), was the author of this innovation in the figure of Hecate.

Representations of this divinity, according to the more ancient manner, are not common. Visconti was the first to recognize her on a painted Vase (*Pitture d'un Vase Antico Fittile, Roma 1794*), where she is figured in the same manner as in the composition before us, and as described in the Homeric hymn.

Ἦν τε τό οἱ Ἐκάτη, σέλας ἐν χείρεσσιν ἔχουσα.
vers. 52.

and as the epithets *δαδοφόρος*, and *δαδοῦχος*, attributed commonly to her by poets, imply.

(8) Hymn in Cerer. vers. 440.

(9) Idem . . . vers. 335.

(10) A number of doves sacred to Venus, was kept at Eryx, in Sicily, where she had a celebrated temple. It was supposed, that they accompanied the goddess in her annual visit to Libya, and returned with her after an ab-

holds in one hand a cup of libation, and a myrtle wreath; while in the other hand is a fillet waving playfully in the air. A circular object on the fillet seems an imitation (11) of a rose, the favourite flower of Venus, or of a narcissus (12), which the earth produced to charm Proserpine by its novelty, and to afford Pluto, while she was gathering it, an opportunity of executing his designs. Love, as in other occasions, is androgynous (13), and wears female ornaments on the neck, arms and ankles.

Pluto is represented in the same manner, and with the same character of majesty and serenity that are usually attributed to Jupiter his brother. His head is encircled with a wreath, either of myrtle or olive, and a diadem of unusual dimensions. He holds in one hand the reins, and in the other a sceptre or wand. Proserpine is elegantly attired. A diadem (*ampyx*) richly ornamented with precious stones, forms her head-dress. Ceres has an ample mantle, of which the upper part that served as a veil, has fallen back as she raised her head. She extends one hand towards her daughter, and with the other concealed under her mantle, she holds a torch, her well known attribute (14). Three stars over the heads of the principal personages are perhaps placed as emblems of nocturnal Deities (15).

The marriage of Pluto and Proserpine was celebrated annually by splendid festivals, called *Theogamia* (16), which were first instituted in Sicily, an island consecrated specially to Proserpine, and given to her by Jupiter on her marriage (17). Numerous epithalamia and hymns were composed on these occasions; the most celebrated was the hymn of Pamphus (18), from which, perhaps, the subject of the present composition was taken.

sence of nine days. One of these birds, distinguished by its colour, preceded the rest. The return of Venus was celebrated by a festival called *Ἀναγωγία*. *Ælian. de Nat. Animal. lib. iv. cap. 2.* *Athenæus. lib. ix. pag. 395.*

(11) For the use of golden wreaths, imitating flowers and leaves of all kinds, see *Athenæus, lib. v. pag. 200.*

(12) Homer, Hymn in *Cerer. vers. 8.* Pamphus, in Pausan, *lib. ix. cap. 31.* The festivals called *Anthesphoria* were instituted to commemorate the occupation of Proserpine when carried away by Pluto. Pollux. *lib. i. 37.* Schol. in Pindar, *Olymp. vi. vers. 160.*

(13) See page 34.

(14) Homer, Hymn in *Cerer. vers. 61.*

(15) Ceres and Proserpine were considered as nocturnal divinities. The Pythagoreans called the stars the dogs of Proserpine.

Clemens Alex. Strom. pag. 676.

(16) Pollux. *lib. i. segm. 37.* These festivals were celebrated in various cities, where it was pretended that the rape of Proserpine had taken place. Spanheim. in Callimach. Hymn. in *Cerer. vers. 8.*

(17) Diodor, *Sicul. lib. v. cap. 3.* Cicero *Orat. in Verrem.*

(18) Pausan. *lib. i. cap. 38.-lib. vii. cap. 21.*

PLATE XVII.

THIS composition is taken from a Vase in the collection of the British Museum. It has been published by Visconti (1), and supposed to represent Phrixus and Helle, who are receiving from Mercury the ram with a golden fleece, which was to convey them to Colchis, and save them from the persecutions of Ino their stepmother (2). In this hypothesis, the learned author takes the female figure who is seated, for Helle the sister of Phrixus; and the other female figure, for Nephele their mother.

This explanation, though it has the sanction of such high authority, may however, be called in question. The circumstances indicated in the painting, do not correspond with those of the supposed subject. The figures attributed to Helle and Phrixus, are seated, and in a state of repose inconsistent with the situation of persons on the point of escaping to avoid instant death (3). To this objection it may be further added, that the first of these figures is in the back ground, and takes no part in the action; that the ram is not presented by Mercury, but is lying down and in an opposite direction; and that the figure which Visconti takes for Nephele, is rather that of a divinity.

It is more probable, and indeed there can be little doubt, but that the subject offers a well known scene on mount Ida, Venus soliciting the suffrage of Paris, and promising him as a reward, the possession of the beautiful Helen.

The female figure with a long sceptre, is Venus. Paris is represented sitting; he seems confused at the presence of the goddess, and hesitating if he should accept her proposals. The ram lying near him, the dog, and the javelins which he holds (4), indicate his pastoral occupations, and his inclina-

(1) Museo Pio Clem. tom. iv. tav. A.

(2) Apollod. lib. i. cap. ix. 1. Pausan. lib. ix. cap. 25. Hyginus. fab. iii.

(3) Phrixus and Helle were already before the altar, and on the point of being sacrificed by Athamas to Jupiter on mount Laphystius, when Mercury, by order of Jupiter, brought the ram, on which they instantly mounted

and were conveyed through the air. Pausan. loc. cit.

(4) The name of Alexander was given to Paris on account of his courage in repelling the attacks of the wild beasts, which were in great numbers on mount Ida. Shepherds were usually armed with javelins on this account. Homer. Iliad. A. vers. 551.

tion for the chase (5). Exposed at his birth, Paris was educated by the shepherds of mount Ida, and guarded their flocks till he was recognized and received by Priam as his son. Mercury is present at the interview; as the messenger of Jupiter (6), he was sent to appoint Paris judge of the contest between the rival goddesses.

Some uncertainty may exist with regard to the female figure sitting in the back ground; but in all probability it is Helen, who is introduced in the picture by anticipation, to show the result and completion of the story. A similar license was frequently assumed, of uniting in the same composition various scenes or points of time relating to the action represented (7).

Helen is veiled according to the custom of brides (8); she holds a circular object which seems to be a cake (γαμήλιος πλακοῦς) (9), offered to the divinities who presided over marriage. Paris is not represented with the Phrygian costume, as he generally appears (10), but with a chlamys and a kind of cap (*pileus*). In one hand he holds two javelins, and with the other adjusts his chlamys, in an attitude extremely graceful, and often attributed to female figures (11). This attitude was sometimes used to indicate modest reserve, and hesitation; as such, Musæus ascribes it to Hero at her first interview with Leander (12), and it is probably given to Paris for the same rea-

Κουρίζων δ' ἐνόμει Παρις πατρώϊα μῆλα.

Coluthus. Rapt. Helen. vers. 101.

The epithet βουκόλος is commonly given to Paris by Greek authors, as that of *pastor* is by Latin.

Various ancient monuments represent Paris as a shepherd tending flocks; Winckelmann. Mon. Ined. n°. 113. Bartoli, Sep. dei Nasoni. tav. 34. Guattani, Mon. Ant. Ined. 1805. tav. 28.

(5) A shepherd (perhaps Endymion), is represented in a similar manner, with a dog and ram, on the sides of a sarcophagus in the Vatican. Museo Pio Clem. tom. iv. tav. 16, a et b. See Plate B, n°. 2.

(6) Coluthus. Rapt. Helen. vers. 68.

(7) On the chlamys given by Minerva to Jason, where the race between Pelops and OEnomæus was represented in embroidery, Hippodamia was in the same chariot as Pelops (Apollon. Rhod. lib. 1, vers. 754); not

that it was really the case, adds the Scholiast on this passage, but that the artist wished to indicate by anticipation, both the race and the prize.

Many instances of this sort of license may be found in the descriptions of Pausanias, and in ancient monuments.

(8) Pollux, lib. iii. cap. iii. 27.

(9) Athenæus, lib. vii. 280. Etymologicon. Magn. Γαμήλια.

It was an ancient custom at Argos, that the bride should present a cake called κρήϊον, to the bridegroom, Athenæus. lib. xiv. 645.

(10) In the celebrated bas-relief published by Winckelmann (Monum Ined. n°. 115), and on various other monuments, Paris is dressed after the Greek manner.

(11) See Plate X.

(12) ——— Αἰδομένη δὲ

Πολλάκις ἀμφ' ὁμοισιν ἔδον ξυνέργε γιτώνα.
Hero et Leand. vers. 163-4.

son. Mercury who wears a chlamys and a cap similar to that of Paris, is distinguished by his caduceus. Venus is attired in a Doric tunic, and a mantle of which the extremity serves as a veil. She holds a long sceptre surmounted by a flower. Over the figure of Paris is a plant, indication of the forests of Ida, where the scene took place.

The monuments which relate to this story (13), usually offer the three goddesses in presence of Paris; but sometimes they appear separately soliciting his suffrage. In a painting published by Winckelmann (14), Minerva is alone with Paris, offering him a fillet, the emblem of victory and the reward of military glory. In the present instance, he appears with Venus, the goddess who afforded him peculiar protection (15), and accompanied him to Sparta (16). A similar scene is described by Lucian, in the dialogue entitled "Judgment of the Goddesses," when Juno and Minerva having retired, Venus is left alone with Paris. Various ancient monuments (17) which represent Venus engaging Helen to receive favourably the addresses of Paris, may be further alleged in support of the explanation here proposed.

The elegant attitudes of the figures, and the skilful disposition of the drapery, show that the original from which the present composition was taken, must have been a production of the happiest period of the arts. The subject, like all those that recall events connected with Ilium, is one that will be ever interesting and pleasing.

Ilion et Tenedos, Simoisque, et Xanthus et Ida,
Nomine sunt ipso pæne timenda suo.

(13) Bartoli. Sep. dei Nasoni, *tav.* 34. Pausan. *lib.* v. *cap.* 19.

(14) Monum. Ined. n°. 113. See Plate B. n°. 3.

(15) Homer. *Iliad.* Γ. *vers.* 408. Δ. *vers.* 10. A painted vase published by the author, represents Venus alone with Paris, on mount Ida. *Peintures de Vases Grecs*, *pl.* XLIII.

(16) Several accounts of this story agree in stating, that Venus accompanied Paris from

Troy to Sparta. Coluthus. *Rapt. Helen.* *vers.* 198. Euripides, *Troades* *vers.* 983-4. Lucian. *Dear Jud.* 15-16. Ovid. *Heroid.* *Epist.* xvi., *vers.* 21.

(17) Winckelmann. *Mon. Ined.* n°. 115. Millin. *Gal. Myth.* n°. 541. An ancient painting discovered at Herculaneum, but which has been differently explained, represents the same subject. *Pitture d'Ercolano*, *tom.* II. *tav.* 25. See Plate B. n°. 4.

PLATE XVIII.

IN the primitive ages of Greece, and indeed of all societies, the chase was an important occupation, not only for providing food, clothes and other necessities, but for the protection of agriculture, and the destruction of beasts of prey, whose numbers continually increasing in the vast forests which overspread the greatest part of the country, disputed with man the possession of the earth.

Hence the admiration and esteem entertained for those who distinguished themselves in this useful warfare. The Calydonian hunt, the destruction of the Nemean and Cithæronian lions, and other similar exploits, have immortalized those by whom they were achieved.

The subject of the present composition (1) is a hunting party, which from the illustrious personages who composed it, was probably celebrated in antiquity, but of which no account has reached us (2). This interesting painting has been published by Millin (3), but from an inaccurate drawing; and he has omitted in his engraving the inscriptions placed over the figures. These inscriptions offer the names of Actæon, Theseus, Tydeus, and Castor, four distinguished huntsmen, and who had been instructed by the Centaur Chiron (4), the patron of the chase.

Actæon who seems the chief personage, is sitting on a rock, and appears to be conversing with the others. All are represented in the heroic costume, with a simple chlamys. Actæon and Castor wear the causia or Thesalian hat; the latter hero holds two javelins, and is in an attitude of repose, his foot resting on a rock. Tydeus and Theseus wear a sort of cap (*pileus*),

(1) From a vase belonging to Mrs. C. Edwards, at Harrow.

(2) Several hunts, doubtless celebrated in antiquity, but which are mentioned by no authors, are represented on works of art; among these, is a vase belonging to Mr. Dodwell, and probably the most ancient yet discovered.

The subject is a wild-boar hunt, at which Agamemnon and Thersander are present. — Dodwell, *Travels in Greece*, vol. II. page 197.

See also, D'Hancarville, *tom. I. pl. 1-4*.

(3) *Peintures de Vases*, tom. II. pl. 5.

(4) Apollodorus. *lib. III. cap. IV. 4*. Xenophon, *de Venat. cap. I*.

and each holds a club: besides this weapon, Theseus carries across his shoulder a crooked stick (5), on the end of which a hare is suspended. A dog of the grey-hound species under the figure of Actæon, alludes to his passion for the chase and to his melancholy fate, as in the picture by Polygnotus in the Lesche at Delphi (6). A plant and some stones scattered, are indications of the rocks and woods where the scene is supposed to take place.

The figure of Actæon is remarkable for its beauty, and the attitude which is peculiarly graceful. The other figures, though of inferior merit, are also deserving of praise.

(5) Λαγωβόλον, so called from its being used to throw at hares. Theocritus, Idyl. iv. vers 49 et Schol.

(6) Κύων τε θηρευτική παρακεῖται σφισι βίου τοῦ Ἀκταίωνος εἵνεκα, καὶ τοῦ ἐς τὴν τελευτὴν τρόπου. Pausan. lib. x. cap. 30.

PLATE XIX.

THE works of art that relate to the Amazones are extremely numerous, but few can be referred to any determined event in the history of these heroines: the reason may be, either that artists considered the subject as a general theme, of which the details were left to their choice; or because they followed traditions unknown to us.

This painting (1) offers a group, which probably formed part originally, of a more extensive composition. A warrior in grecian armour, preceded and guided by an Amazone, are pressing forward with hasty steps.

The subject recalls perhaps a circumstance of the expedition of Hercules, when he was sent by Eurystheus to obtain the girdle of Hippolyta, queen of the Amazones. In the course of this war, Hercules, who was accompanied by Theseus, laid siege to Themiscyra capital of the empire of the Amazones: unable to take it by force, he would have failed in the enterprize, but Antiope, the daughter of Hippolyta (2), became enamoured of Theseus, and delivered the city into his hands. Antiope afterwards accompanied Theseus to Athens, where she became the mother of the unfortunate Hippolytus, and when the Amazones invaded Attica (3), in order to compel Theseus to restore her, she went out with him to repel the invaders, and was killed fighting valiantly by his side.

The painting may offer the moment when Antiope introduces Theseus into the city. The expression of the warrior denotes, in fact, the surprize and diffidence natural in such a situation. The origin of the monument, which is from Nola, is a circumstance favourable to this explanation, as the exploits of Theseus are (4) often represented on the vases of that city, founded by an Athenian colony.

(1) From a vase in the British Museum.

(2) Pausan. *lib.* 1. *cap.* 2.

(3) Isocrates, *Panathenaica*.

(4) The punishment of Sinis or Pityocamp-
tes is figured, Tischbein, *tom.* 1. *pl.* 6.—of

Procustes. Millingen, *Vases Grecs*, *pl.* 9 & 10. The destruction of the Minotaur. Tischbein. *tom.* 1. *pl.* 25. His combat with Hippolyta. Millin. *Peint. de Vases*. *tom.* 1. *pl.* 10. A painting which offers the taming of the Maratho-

Antiope is figured with the ancient and true costume of the Amazones, which was that of the Scythians, consisting of a short tunic with sleeves, and a kind of drawers (*anaxyrides*) (5), both fitting closely to the body (6). Over the tunic is a cuirass of leather (7), or linen (8) with plates of brass to protect the shoulders. Her head is covered with the tiara, characteristic of the nations of Asia. She is armed with a battle-ax (9), and a bow formed of the horns of an antelope (10). The artist has omitted the quiver.

The Greek warrior carries a lance; his defensive armour consists of a cuirass, helmet, and shield; a sort of screen probably of leather, which is added to the shield, served to protect the lower part of the body against arrows. A similar appendage which is sometimes seen on painted vases (11), is not mentioned by any ancient author. It is remarkable, that an eye is always represented on it, and was doubtless intended as a spell (12). The emblem of the shield is a club, which might be considered as characteristic of Theseus, who in imitation of Hercules, used this weapon: but experience shows, that with regard to similar accessories, artists followed the dictates of their fancy.

The inscription ΚΑΛΟΣ ΚΑΛΛΙΘΕΣ in the field, presents as usual the name of the person to whom the vase was given.

The style of design offers that noble simplicity which distinguishes the productions of early art, and is peculiarly remarkable on vases of the elegant manufactures of Nola.

nian bull, seems to be from a vase of Nola. (Millin. Peint. de Vases, tom. 1. pl. 43). In fact, it should be remarked, that the exploits of Theseus are seldom represented on vases, except on those of Nola.

(5) From ἀνασύρω, to draw up.

(6) This dress was that of the Scythians, and was also worn by the Paphlagonians and other nations bordering on the Euxine Sea. In the representation of a combat (perhaps that for the body of Patroclus), on the pediment of the temple of Jupiter Panhellenius at Ægina, the archers on the side of the Trojans, wear a similar dress, and pointed helmets imitating tiaras.

(7) Σπολάς, or Στολάς. Pollux. lib. 1. cap. x. 135. Xenoph. Cyr. Exped. lib. III. cap. 11-12.

(8) Λινοθώραξ, Homer. Iliad. B. 529 & 830. Cuirasses of this kind were worn by archers and other light armed troops.

(9) Ἀξίνη. Homer. Iliad. N. vers 612. Σάγαρις. Herodot. lib. VII. cap. 64. The battle-ax was supposed to have been invented by Penthesilea, queen of the Amazones. Plin. lib. VII. cap. 56.

(10) Millin. Monum. Ined, tom. 1, p. 362.

(11) Tischbein. Vases d'Hamilton, tom. IV. pl. 51. Millingen. Peintures de Vases Grecs, pl. 49.

(12) See a Memoir on the Superstition of the Evil Eye. Archæologia, tom. XIX. pag. 70.

PLATES XX — XXIV.

THE Vase of which the form and paintings are figured in these plates (1), is one of the most magnificent hitherto discovered. With extraordinary dimensions, it unites elegance of form, the finest earth and varnish, number and variety of figures, subjects new and instructive, and a design of the greatest beauty.

This interesting monument has been published, but in a most incorrect manner, in the *Etruria Regalis* of Dempster (2), and afterwards by D'Hancarville, who presents the paintings as belonging to four different vases (3), and who has given no explanation of the subjects. A faithful representation cannot therefore fail of being acceptable to the admirers of ancient art.

The form of the vase is seen, Plate XX. The entire circumference of the body is occupied by the two compositions, Plates XXI and XXII, which from their contiguity, may be supposed relating to the same story. The subject of the former, apparently the first in point of time, represents two young warriors, probably Achilles and Patroclus, who are taking leave of their parents, Peleus and Menœtius, previously to their departure for the expedition against Troy.

The principal personage, Achilles, is in the centre of the picture, leaning on his lance, and holding a helmet presented to him by one of his attendants who is standing near him. Behind Achilles is his chariot drawn by four horses. The driver holds the reins, and is stepping into the chariot. The aged personage seated on the left of the picture, is Peleus; he seems to

(1) This Vase, which was formerly in the Vatican, is now in the Royal Museum of the Louvre, at Paris.

Height, 2 feet, 5 inches. Greatest circumference, 4 feet, 2 inches. The figures on the body of the vase, which are reduced in the engravings, are near eleven inches high in the original. Those on the neck of the vase are only four inches high.

(2.) *Tom. i. tab. 47 et 48.*

In comparing the engravings given by Dempster, with Plates XXI and XXIII, it will be seen that in each, an entire figure is omitted.

(3) It appears that D'Hancarville had not seen the original; but gave engravings copied from those of Dempster, and with the same omissions. *Vases d'Hamilton. tom. II., pl. 106 & 129; & tom. III. pl. 110 & 128.*

look up, and to implore the protection of heaven in favour of his son; an attendant of Peleus is leaning on the back of his seat.

On the other side of the picture, Menœtius, represented as an old man, is seated on a folding stool (4): he holds the hand of Patroclus his son, and seems to be giving him advice. Two columns of the Doric order indicate the residence of Peleus, where the scene of action is placed (5).

In the composition Plate XXII, the chief personage who is victorious over his antagonist, is probably Achilles. The almost entire resemblance between this figure, and one of that hero which bears his name inscribed over it, on a fictile vase, formerly in the possession of the author (6), appears to leave no doubt of their identity. The resemblance, indeed, not only between the two figures, but in the general style of design in the two compositions, renders it highly probable, that they were both executed by the same hand, or at least, are of the same age and manufacture.

This point ascertained, would seemingly lead to an easy explanation of the other parts of the picture, but unfortunately, no incidents are expressed that characterize the particular exploit of Achilles (7), which the artist intended to celebrate. In this uncertainty, the most probable conjecture that can be offered, is in favour of the combat with Telephus.

When the Greeks were navigating towards Troy, they landed in Mysia, which they mistook (8) for the Trojan coast, and ravaged the dominions of Teuthras. Telephus, the adopted son of that prince, marched against the invaders, defeated them, and was pursuing them to their ships; when Bacchus to save the army of the Greeks from total destruction, caused a vine to rise from the earth under the feet of Telephus, who falling over it, was wounded by Achilles (9). The plant, which is near the fallen warrior in the

(4) Δίφρος ὀκλαδίας. Pausan. *lib. t. cap. 27.*

(5) Menœtius and his son Patroclus, in consequence of a murder committed by the latter, fled from Opus, and took refuge at Phthia in Thessaly, where they were received by Peleus, nephew of Menœtius, and resided with him till the time of the Trojan expedition. Homer. *Iliad. A. vers. 770, sq. Ψ. vers. 85, sq.* Apollodor. *lib. iii. cap. 13.*

The columns indicate the portico αἰθούση, of Homeric palaces. *Iliad Z. vers 243.*

(6) *Peintures de Vases Grecs, pl. XLIX.*

(7) Besides those related by Homer, the exploits of Achilles were very numerous. The most celebrated, were his combats with Telephus, Cycnus, Tenes, Memnon, and Troilus.

(8) Pausan. *lib. i. cap. iv. — lib. ix. cap. 20.* Philostrate. *Heroic. cap. 11.* Hyginus. *Fab. 101.* Tzetzes ad Lycophron. *vers 206.*

(9) Telephus was the son of Hercules by Auge, daughter of Aleus king of Arcadia. Exposed at his birth to the mercy of the waves,

present composition, seems to allude to this event. The plant is, indeed, not a vine; but if this were the only objection, it would be of little weight, since in figuring similar accessories, ancient artists were not scrupulously exact.

Proceeding with the explanation on this principle, the aged personage would be Teuthras: the action of this figure, seems in fact, that of a person endeavouring to separate the combatants, and informing them of their error. The other personages are a Greek and Mysian warrior who follow their respective chiefs. Victory accompanies Achilles, holding a wreath, emblematic of success.

The armour, dress, and other accessories, now claim our attention. In the scene of departure, Achilles is armed with a cuirass of a remarkable kind: the upper part or breast-plate (10) being solid, while the under part is laminated (11). Over it are large plates of metal, to protect the shoulders; and the belt with the leather appendants, called wings (12), is added to it. His helmet is furnished with flaps (13) to cover the cheeks and neck. The two attendants of Achilles are dressed with tunics, and one of them has a Thesalian hat. Patroclus has simply a tunic, and is armed with a helmet and shield; the latter has the appendant, described in a preceding plate (14). Peleus rests one hand on a staff, and is seated on a square stone like those mentioned by Homer (15).

The chariot of Achilles is of a very light construction, like those used

by the cruelty of Aleus, he was carried by the winds to the mouth of the Caïcus, where he was found by Teuthras king of Mysia, who adopted him as his son.

Hence the combat of Achilles with Telephus was represented at Tegea, on one of the pediments of the temple of Minerva Alea, built by Aleus the father of Auge. Pausan. *lib.* viii. *cap.* 45.

(10) This breast-plate seems to be the *Hemithorax*, of which the invention was ascribed to Jason, tyrant of Thessaly. Pollux. *lib.* i. *cap.* x. 134.

(11) Laminated cuirasses were much used; being flexible, and adapted to the movements of the body, they were more convenient than those formed of plates of metal. They were called *Θώρακες φολιδωτοί*, or *λεπιδωτοί*, from

their imitating the scales of fish and serpents. Herodot. *lib.* ix. *cap.* 22. Pollux. *lib.* i., 135.

(12) Ζωστήρ, Ζῶσμα. Homer. *Iliad.* Δ. *vers.* 215. The belt was usually buckled on to the lower part of the cuirass. The leather appendants are called *πτέρυγες* by Xenophon, *de Re Equest.* *cap.* 12.

It is difficult to say, whether the *οἶμοι* of the cuirass of Agamemnon, which commentators have not been able to explain, were appendants of this sort, or the *laminæ* (*φολίδες*), of which the cuirass was formed. Homer. *Iliad.* Δ. *vers.* 24. *sq.*

(13) Κυνέη χαλκοπαρήος. Homer. *Iliad.* Μ. *vers.* 183.

(14) *Plate XIX.* page 53.

(15) Ξεστοὶ λίθοι. *Iliad.* Σ. *vers.* 504, *Odyss.* Θ. *vers.* 6.

at races. A part of the *antyx* (16), which is curvated, forms a kind of hook, projecting on each side towards the driver. Its object was to afford assistance in mounting the car, and a hold to which the driver might cling, when in danger of being thrown out by any violent concussion, either from turning too sharply round the *metæ*, or from the inequality of the ground. The *antyx* served likewise as a place to which the reins were made fast (17), when the driver left the car, or wanted to rest his hand from their weight. From the exility of the spokes, the wheels must have been of brass.

The horses are equipped with bridles and collars richly ornamented (18). As in other similar representations, no appearance of the traces for draught occurs. The constant omission of such an important particular, but especially in the present instance, where all the details of the harness are minutely expressed, cannot be ascribed to negligence. Hence may be inferred, what has not been observed before, that the chariots anciently used at races and in war, were not drawn by traces, as in later times, but by means of a bar called the yoke (19), placed horizontally near the extremity of the pole, and which was supported on the backs of the two inner horses (20), being made fast to their collars (21). In this manner, the horses moved with greater freedom, and were not in danger of being entangled in the traces, an accident which, otherwise, must have frequently occurred, on account of the velocity with which they ran. The two flank horses (22), who were more for appearance than use, were harnessed to the ends of the yoke, by straps fixed to their collars (23). A girth which is often seen on the flank horses prevented the collars from turning. The heads of the several horses were kept together by coupling reins (24).

(16) — *δοιαὶ δὲ περιδρομοὶ ἄντυγές εἰσι.*

Homer. *Iliad*. E. *vers* 728.

The *antyx* or framework of the chariot, was usually of wood, and sustained the other parts of the body which was sometimes of osier, but most commonly of leather. Pollux. *lib*. i. *cap*. x. *segm*. 142.

(17) — *ἐξ ἄντυγος ἡνία τεύνας.* Homer. *Iliad* E. *vers*. 262.

(18) The collars and every part of the harness were sometimes enriched with gold and a profusion of precious stones. Diodor. *Sicul. lib*. xviii. *cap*. 27. Athenæus, *lib*. v. *cap*. 21.

Virgil alludes to collars like those seen here.

Aurea pectoribus demissa monilia pendent.

Æneid. vii. 278.

(19) *Ζύγος.* Homer. *Iliad*. E. *vers* 730. et *Ω. vers*. 270. See page 8.

(20) Hence the inner horses were called *ἵπποι ζύγιοι*. Pollux. *lib*. i, *cap*. x. *segm*. 141.

(21) *Λέπαδνα.* Homer. *Iliad*. E. *vers* 730. Pollux. *lib*. i. *cap*. x. *segm*. 147.

(22) *ἵπποι παρήγοροι.* *Iliad*. II. *vers* 471. Pollux. *lib*. i. *segm*. 141.

(23) *Μασχαιστήρ.* Pollux. *lib*. i. *segm*. 147.

(24) *Μεσάτιον.* Pollux. *lib*. i. *segm*. 148.

A bar of wood or metal, rising perpendicularly from that part of the pole where (25) it was crossed by the yoke, retained the latter, which was tied or buckled round it. On the summit of this bar (26), called *hestor*, there sometimes was an aperture through which the reins of the horses passed (27); being thus elevated and collected, they were managed with greater ease. In the present instance, the extremity of the *hestor* is forked for the same purpose. It is probable that sometimes the flank horses had bearing reins only, which were made fast to this bar; as it was sufficient, and more convenient for the driver, to hold the reins of the inner horses only.

In the composition which represents the combat, Achilles appears in armour of a different sort. His cuirass fits closely, and imitates all the forms of the body (28). He bears a shield on his left arm; and having thrown his spear, attacks his adversary with a sword.

The arms of Telephus are a cuirass and helmet, exactly similar to those with which Achilles is represented in the scene of departure (29). Wounded in the thigh by a spear, and nearly bent to the ground, he defends himself with his shield, and is going to strike his adversary with his lance. The Greek warrior who follows Achilles, wears a chlamys, and is armed with a shield, lance, and helmet fitting close to the head. The warrior on the side of Telephus has only a tunic; he carries a lance, and his head is covered with the *causia* (30), instead of a helmet. The difference observable in the dress and

(25) The *ῥυμὸς*, or pole of the ancient chariots was bent and considerably elevated at the extremity, like the poles of the two wheeled carts used at present in many parts of Italy.

The form of the pole and yoke may be seen. Tischbein, *tom. iv. pl. 5.* Millin. *Peint. de Vases. tom. ii. pl. 72.*

(26) Homer. *Iliad. Ω. vers 272.* Pollux. *lib. i. segm. 146.*

(27) The manner in which the reins passed through an aperture at the summit of the *hestor*, may be distinctly seen in two ancient paintings, where all the details are expressed with more than usual accuracy. *Vases de Sir John Coghill. pl. II & III.*

(28) It is probable that the Athenian cuirasses were of this kind; they were reckoned superior to all others, and are described as fit-

ting exactly to the body. Xenophon. *Memor. Socrat. lib. iii. cap. 10.*—De Re Equest. *cap. 12.* Pollux. *lib. i. segm. 149.*

(29) From this resemblance, inferring the identity of the personages, I was at first inclined to think, that the subjects of the two compositions were 1°. the arrival of Memnon at Troy, and his reception by Priam; 2°. his combat with Achilles.

Subsequent considerations induced me however, to adopt the opinion proposed in the text. The reader may decide which explanation appears most satisfactory.

(30) The Thessalians and Macedonians used the *causia* as a helmet in war.

Καυσίη, ἡ τοπάρριθε Μακεδόσιν εὐκολον ὄπλον,
Καὶ σκέπας ἐν νιφετῷ, καὶ κόρυς ἐν πολέμῳ.
Suidas, *v. καυσία.*

armour of the several figures, shews the liberty allowed to ancient artists, of varying the costume in the manner which they considered most favourable to the purpose of art (31). The dress of Teuthras is that usually ascribed to kings, a tunic reaching to the ground, and a *chlæna*, or mantle.

The neck of the vase is ornamented on one side with the composition, Plate XXIII, representing a hunting scene. Six huntsmen in the heroic costume, and armed with javelins and clubs, are killing a deer. Two of them who are nearest the animal, and have pierced it with their darts, protect themselves with their mantles (32), against the efforts which the animal might make in despair.

The painting on the neck of the opposite side of the vase, Plate XXIV, represents Triptolemus in a winged car, to which two serpents are harnessed. In one hands he holds a patera, and in the other a sceptre and ears of corn. On each side of Triptolemus, is a female figure, carrying a torch (33); besides which, one of them bears a vase of libation; and the other, a wheat-sheaf. These figures may represent Hecate and Proserpine (34). Two aged personages, dressed in long tunics, are probably Celeus and another of the kings, or principal magistrates of Eleusis, at the time when Ceres retired to that city (35). Two other female figures, with pateras and wheat-sheaves, are daughters of Celeus (36), and ministers of the goddess. Ceres herself stands near the altar, holding two ears of corn in one hand, and with the other adjusting her veil.

In the religious ceremonies and festivals in honour of Ceres, various incidents relating to her arrival at Eleusis, and the institution of her mysteries were represented. The parts of the several personages were performed by the Hierophants, and other priests of each sex. It is not unlikely, that the present composition may offer a scene of this nature.

Though Ceres was one of the popular divinities of Greece, subjects like the present, which represent ceremonies relating to her worship, are very seldom seen in works of art. If, as is usually supposed, painted vases were (37)

(31) Visconti. Letters on the Elgin Marbles, page 81.

(32) Winckelmann. Mon. Ined. pag. 10.

(33) Homer. Hymn in Cerer. vers. 52 et 61.

(34) See page 45 and 46.

(35) Homer. Hymn in Cerer. vers 149 sq.

(36) Idem. vers. 105-109.

(37) The only fictile vases that represent subjects relating to Ceres, are those published by Tischbein, tom. 1. pl. 8 et 9. — tom. III. pl. 56. — tom. IV. pl. 8 et 9. Millin. Peint. de Vases. tom. II. pl. 31.

symbols of initiation in the Eleusinian mysteries, it is singular that they are not more frequently ornamented with subjects relating to the goddess in whose honour the mysteries were celebrated. This objection is a most powerful argument against the opinion alluded to, and shall be more fully examined in another part of the work.

The two principal paintings distinguished by great beauty, both of invention and execution, are deserving of peculiar attention and interest. They recall to the imagination scenes truly classical, and convey a just notion of the armour, dress, and various customs prevalent at the time when they were executed; which probably was not long after the close of the Peloponnesian war, a brilliant period of Grecian glory.

The scene of departure, Plate XXI, is particularly remarkable, by the general disposition and ordonnance of the composition; the skilful manner in which the figures are grouped; the simplicity and propriety of the attitudes, and by a correctness of design rarely found on monuments of this description.

The paintings which decorate the neck of the vase, are not of the same degree of merit, and might even be supposed of a time when the arts were on the decline. This inequality in the execution, shows that in the same manufacture, artists of various degrees of talent were employed. It shows also, that the style of design is not always a just criterion by which the age of ancient monuments can be determined.

Though the place where the vase was discovered is unknown, it is probable, from the form, the design, and the varnish, that its origin may be ascribed to Crotona or Locris, cities eminent for their attention to all the elegancies of life, and where philosophy and the fine arts were cultivated with so much success.

END OF THE FIRST PART.

ANCIENT
UNEDITED MONUMENTS.

PAINTED GREEK VASES.

PART II.

ANCIENT
UNEDITED MONUMENTS

PAINTED CREEK VASES

PART II

ANCIENT UNEDITED MONUMENTS.

PART II.

PAINTED GREEK VASES.

PLATE XXV.

A fictile vase which appears to offer the same subject as that of the present composition (1), though with some difference in the accessory circumstances, has been published in the *Galerie Mythologique* of Millin (2), who supposes it to represent the combat between Dionysus or Bacchus, and Deriades a king of India.

Various reasons, however, concur to induce a different opinion, and to make it probable, that the personage opposed to Bacchus is Eurytus, one of the giants.

1° On comparing the painting before us, with one engraved in the present work, Plate VII, offering the combat between Neptune and Polybotes, such a striking analogy exists between them, that the originals from which they were taken, seem to have been, not only from the same hand, or at least from the same school of design, but to relate to a common subject, and to have formed part of some extensive composition relating to the Gigantomachia.

(1) From a vase in the possession of the author. The figures are of the same size as in the original. The form of the vase is represented underneath.

(2) *Tom. 1, Plate LXXXVIII.* It was first published in the *Bilderbuch* of Mr. Hirt, who has explained it as relating to the Indian expedition of Bacchus.

2° At the period to which the vases in question, or rather the original paintings, should be assigned, the expedition of Bacchus to India was a fable scarcely known, especially in Italy; having probably been invented after the conquests of Alexander, to flatter the vanity of that prince, who calling himself a son of Jupiter, wished to emulate the exploits of Bacchus and Hercules his elder brothers. The successors of Alexander, the various kings of the Macedonian dynasties in Syria and Egypt, were likewise gratified by the parallel, and hence, under their reigns, this fable gradually acquired a degree of celebrity.

3° The Indian expedition of Bacchus was not a subject which attracted the attention of ancient artists : no monuments relating to it occur (3); nor are any mentioned in the descriptions of Pausanias and other writers : whereas the Gigantomachia was an early and very popular fable, which formed the subject of numerous works of art (4). In these representations, it is probable that the achievements of Bacchus in this war, were not omitted; and we find, in fact, among the bas-reliefs or paintings which Euripides supposes to have ornamented the interior of the temple of Delphi, that Bacchus was figured striking one of the giants with his thyrsus (5), in the same manner as in the painting we are now considering.

Of the combat between Bacchus and Deriades, no mention is found in any ancient authors except Nonnus, a writer of the fifth century, and whose testimony, when unsupported, is of little weight.

Dionysus or Bacchus bears a conspicuous part in the accounts of the Gigantomachia. According to an ancient tradition, it had been ordained by fate, that the gods could not be victorious in this war, except with the assistance of two demi-gods (6). In consequence, Jupiter solicited the succour of Bacchus and Hercules, and with their aid, the impious race of giants was totally destroyed. Apollodorus (7) ascribes to Bacchus the death of Eurytus in this warfare. Ho-

(3) We should except some bas-reliefs on sarcophagi, but which are of the second or third century of the Christian æra, and to be considered, therefore, as monuments of Roman, rather than of Greek art. V. Museo Pio Clem., *tom. iv, plate 23*; Zoëga Bassi-Rilievi Ant. *tom. ii, plate 75*.

(4) *Supra, page 17*.

(5) Καὶ Βρόμιος ἄλλον
Ἀπολέμοις κισσίνοις βάκτροις
Ἐναίρει γὰρ τέκνον ὁ Βακχέυς.

Ion. vers. 216—218.

(6) Schol. in Pindar. Nem. *Od. i, vers. 100*.
—Eratosthenes. *Catast. 11*. —Hygin. *Astron. lib. ii, cap. xxiii*.

(7) Apollodorus, *lib. i, cap. vi, 2*.

race (8) supposes him to be Rhoetus. According to Nonnus (9), who as usual, confounds every thing, the earth, at the instigation of Juno, excited the giants against Bacchus, but he defeated them, and killed Alcyoneus, Enceladus, Typhœus, and many others.

Bacchus is here figured in the manner described by mythologists, armed with his dreadful thyrsus. He wears a *chlamys*, and a short tunic suited to military expeditions. His head is encircled with a crown or wreath, apparently of ivy, and his long hair flows in ringlets over his shoulders. On his feet are a sort of buskin (*ενδρομίδες*), worn by hunters (10), and made of the skin of panthers. As in all ancient figures of this divinity, his beard is long and ample.

The *thyrsus* seems to be made of the reed called *ferula* (*Νάρθηξ*), one of the peculiar attributes of Bacchus. Hence the epithet of *Ναρθηχοφόρος*, so frequently given to him and to his followers (11). Like the spears anciently used, the lower part has a point *σαυρωτήρ*, which served to fix it in the ground.

The giant, who, on the authority of Apollodorus, we may call Eurytus, is armed with a helmet, shield and sword. Bent under the weight of the tremendous thyrsus, he supports himself on his shield, and endeavours with his sword to avert the death blow, which Bacchus, who has grasped his helmet, is preparing to inflict with the reverted end of the thyrsus.

This composition is the more remarkable, as it presents a circumstance unnoticed by all mythologists : at least, my researches relating to it, have proved ineffectual. A dragon or serpent coiled round the thigh of the fallen giant, darts itself against him.

The serpent, as it is well known, was particularly an attribute of Bacchus, and in all his orgies and festivals played a great part. Euripides (12) describes Bacchus with serpents encircling his head; and his followers (13) usually carried them round their waists and in their bosoms. From this relation of the serpent to Bacchus, it is not unlikely that some ancient tradition supposed it to have assisted him in the combat with the giants.

In the accounts of the punishment of the Tyrrhenian pirates (14), and in the

(8) *Lib.* II, *Od.* 19, *vers.* 23, 24.

(9) *Dionysiaca*, *lib.* XLVII, *vers.* 4, *seqq.*

(10) They were a Cretan invention, and used by Diana. Particulars on the subject may be found in the notes of Spanheim on Callimachus, *Hymn.* in *Dian.* *vers.* 16.

(11) Orpheus, *Hymn.* 41, *vers.* 1.

(12) *Bacchæ*, *vers.* 101.

(13) Demosthenes pro Corona.

(14) Apollodorus, *lib.* III, *cap.* v, 3; Nonnus, *Dionys.* *lib.* XLIV, *vers.* 244, et *lib.* XLV, *vers.* 137.

representation of that story on the frieze of the Choragic monument of Lysicrates (15) at Athens, the ropes of the vessel transformed into serpents, contribute to the terror and destruction of the guilty crew.

Magic formed a great part of the Dionysiaca, and frequent metamorphoses were attributed to Bacchus. Hence, it is possible also, that an allusion might be intended to some transformation of that divinity in the war with the giants. In the *Bacchæ* of Euripides (16), the chorus calls on Bacchus to appear as a panther, dragon, or lion. Horace supposes that he assumed the shape of a lion when he triumphed over the giant Rhoetus. In the combat against Deriades, described by Nonnus (17), Bacchus took the forms of a lion, dragon, bull, and various other animals. Sometimes in the same contest, he appeared as fire, water, or trees. Nonnus in this description, has probably imitated the account which some more ancient author had given of the Gigantomachia, or of the adventures of Bacchus with Pentheus or Lycurgus; applying to one fable, circumstances which belonged to another (18).

The letters of the inscription are unfortunately so indistinctly traced, that it would be hazardous to attempt an explanation of them.

The vase is from the elegant manufactures of Nola; but the design is meagre, and the work of an inferior artist. On the reverse, is one of the figures usually employed to fill up the vacant space on vases.

(15) Stuart, *Antiquities of Athens*, Vol. I, Plate XVIII.

(16) *Bacchæ*, vers. 1017—20.

(17) *Dionysiaca*, lib. xxxvi, vers. 293—313.

(18) According to another fable, serpents and all other venomous animals were produced by the blood of the giants in the war-

fare against the gods. It is possible, that an allusion may be intended to this story. V. Schol. in Nicand. *Theriaca*, page 6.

The primitive mode of figuring the giants, was under the human form, but subsequently they were represented terminating in serpents. Perhaps the notion was suggested by the fable above mentioned.

PLATE XXVI.

THE island of Naxos, previously called Strongyle and Dia, was celebrated in antiquity as being specially consecrated to Dionysus or Bacchus, who, according to the tradition of its inhabitants, was born there, and his education entrusted by Jupiter to the Naxian nymphs Philia, Coronis, and Cleïs (1). The great fertility of the island, and the long prosperity which it enjoyed, were attributed to this fortunate circumstance.

It was in Naxos, that the beautiful Ariadne, abandoned by Theseus, was discovered by Bacchus, who captivated by her charms, took her for his wife.

This vase (2) is remarkable by the inscription ΝΑΞΙΩΝ, *of the Naxians*, which indicates where the scene is placed. Being in the genitive case, some other word is of course implied; and as the inscriptions usually refer to the personages, perhaps the term Σωτήρες, or Θεοὶ Σωτήρες (3), epithets given to Bacchus and Ariadne, may be understood.

Bacchus appears as on all monuments of a late time, of a youthful form, and with his usual attributes the thyrsus and vase called *cantharus*. A light drapery covers the lower part of his body.

Ariadne is seated by him, and they seem engaged in conversation under the shade of a bower, loaded with clusters of purple grapes. A tympanum or tambourin, emblem of joy and pleasure is suspended on the bower, till the decline of the sun shall permit the festive dance to be resumed.

The brother and companion of Bacchus, Eros or Love, contributes to animate the scene, and bears a fillet or crown, emblem of nuptial and amorous concerns.

Ariadne, whose looks are attentively fixed on Bacchus, holds up a crown or wreath of gold (4), studded on each side with pearls or precious stones, imitating the berries of laurel or myrtle.

We see here, without doubt, the famous crown made by Vulcan, which

(1) Diodorus Sicul., *lib.* v, *cap.* LII.

(2) In the possession of the author. The figures are of the same dimensions as in the original.

(3) On the coins of Maronea, the epithet

of Σωτήρ, is given to Bacchus, and on those of Thasos, to Hercules.

(4) On the chest of Cypselus, Ariadne was represented holding a crown, Pausan. *lib.* v, *cap.* 19.

some suppose to have been given to Ariadne by Theseus (5); others by Bacchus. According to another tradition, Venus and the Hours gave it to Ariadne at her marriage, celebrated in Naxos with great splendor, when all the gods assisted and brought various presents to the bride.

To perpetuate the memory of Ariadne, Bacchus, subsequently, placed this crown in the skies (6), where it became a constellation, which preserves to this day the fame of the unfortunate Cretan princess.

The fate of Ariadne is differently related (7). According to Homer (8), she was carried away by Diana in the island of Naxos. Hesiod (9) says, that Jupiter gave her immortality, and exempted her from the evils of old age. According to the Roman mythologists (10), Ariadne after her apotheosis, was venerated under the name of Libera, the wife of Liber or Bacchus.

The marriage of Bacchus and Ariadne was a subject often represented in pantomimic dances or *ballets* in the theatres, at the various festivals of Bacchus, and in private houses. Xenophon has given an interesting description of a similar entertainment (11), which took place during a banquet where Socrate was present. A seat (*θρόνος*), was called the nuptial chamber (*θάλαμος*), and the parts of Bacchus and Ariadne were performed by a young man and young woman, both of great beauty, who figured the various circumstances of the nuptial ceremony, while a musician played on the flute tunes analogous to the situations.

The same subject appears frequently on fictile vases and other monuments; but none present the characteristic circumstances expressed in the present interesting composition.

(5) Hygin. Poetic Astron., *lib.* II, *cap.* v.

(6) Amplexus et opem Liber tulit, utque
perenni

Sidere clara foret, sumptam de fronte
coronam

Immisit cœlo; tenues volat illa per auras;

Dumque volat, gemmæ subitos vertun-
tur in ignes.

Ovid. Metam. *lib.* VIII, *vers.* 177, *seqq.*

(7) Pausanias relates, that Ariadne died at Argos, and was buried there by Bacchus, in a temple dedicated to him, and in which he was on this account venerated under the name of Bacchus Cresius or the Cretan, *lib.* II, 24.

(8) Odyss. A, *vers.* 320—4.

(9) Theogon., *vers.* 947.

(10) Ovid. Fast. *lib.* III, *vers.* 507—12.

(11) Symposium, *cap.* IX, 1.

PLATE XXVII.

THIS painting (1) has the rare merit of presenting the name of its author Asteas (2), already known by two productions of the same kind. It is equally recommendable, for the inscriptions which indicate the various personages, as without this assistance, it would be difficult to give a complete explanation of the subject.

Of all the ancient Grecian cities, none was so illustrious as Thebes, by the number and achievements of its early heroes. Besides Bacchus and Hercules, the adventures of Cadmus and his family, those of OEdipus, the wars of the seven chiefs and of the Epigoni, celebrated, as in competition, by poetry and the arts, have perpetuated the fame of that city.

The Theban fables begin with the arrival of Cadmus. After various endeavours to discover his sister Europa, carried away by Jupiter, that hero fearing the anger of his father Agenor, if he returned without her, consulted the oracle of Delphi respecting his future conduct. The answer he received (3), was, that giving up all thoughts of returning to his native country, he should seek among the herds of Pelagon, a heifer distinguished by peculiar marks; that he should take this animal for his guide, and build a city on the spot where it rested. Cadmus obeyed the order of the god, and followed the heifer, which, after wandering a long time, at last, laid itself down in the country called on this account Bœotia, and on the spot where Thebes afterwards stood. Here, Cadmus erected a statue of Minerva which he brought from Phœnicia (4), and prepared to sacrifice the heifer to that goddess, previously to laying the foundation of the new city.

(1) From a vase in the Royal collection of the Studii at Naples. The figures in the engraving are half the size of those in the original.

(2) Millin. *Peintures de Vases*, tom. I, *Plate* x. Millingen, *Vases Grecs*, *Plate* XLVI.

(3) Euripides. *Phœniss.* vers. 641. Hellanicus apud Schol. in Homer. *Iliad.* B., vers. 474. Apollodorus, *lib.* III, *cap.* III, 3. — Apollon. *Rhod.* *lib.* III, vers. 1177. Pausan. *lib.* IX,

cap. XII; Ovid. *Metamorph.* *lib.* III, vers. 6, seqq.

(4) On account of this origin, Minerva, who was called Onca in the Phœnician language, was venerated under the same name in Bœotia. For a similar reason, one of the gates of Thebes was called Oncaïs, in honor of Minerva, Æschyl. *Sept. in Theb.*, vers. 166 et 489. Apollodorus, *lib.* III, *cap.* VI; Pausan. *lib.* IX, *cap.* XII.

To obtain water for the libations, Cadmus went to a fountain which flowed from a cavern situated in a neighbouring grove. The fountain was sacred to Mars (5), and guarded by an enormous dragon, who, roused by the noise, darted from its cavern to devour the hero (6). Cadmus undaunted, encounters the monster, and with the assistance of Minerva, destroys it after a long and fierce combat.

The painting, Plate XXVII, relates to this action. The principal figure (ΚΑΔΜΟΣ), occupies the center of the picture: he has laid down the vase which he brought for water, and holding in one hand his sword and two javelins, with the other, has uplifted a stone, which he is on the point of hurling against the monster. He is dressed in the heroic manner, with a mantle (*chlamys*), fastened on his breast, and thrown behind him. His head is covered with the pileus, sometimes used as a helmet, and he wears a kind of buskin (7), formed of slips of cloth or leather interlaced.

The dragon, who has issued from its den, raises itself in spiral folds, and with tremendous hisses, seeks to dart its deadly poison against the hero. The red crest of the monster, the scales which render its body impenetrable, its forked tongue, the cavern and the surrounding thickets, are all faithfully expressed in the painting, conformably to the description of Ovid (8), probably taken from some ancient Cadmeïs.

(5) This fountain, called Aretia or Aretiades, from being sacred to Mars, was afterwards called Dirce, after the wife of Lycus.

(6) Ἐνθα φόνιος ἦν δράκων
Ἄρεος, ὠμόφρων φύλαξ,
Νάματ' ἐνυδρα καὶ ῥέεθρα
Χλοερὰ δεργμάτων κόραισι
Πολυπλάνοις ἐπισκοπῶν.
Ὅν ἐπὶ χέρνιβας μολῶν
Κάδμος ὤλεσε μαρμάρῳ
Κράτα φόνιον ὀλεσίθηρος
Ὀλέναιν δίκων βολαῖς.
Δίας ἀμάτορος
Παλλάδος φραδαῖσι, κ. τ. λ.

Euripides Phœnissæ, vers. 661, 671.

The painter seems to have followed this description of Euripides, which differs from that of all other mythologists, who relate, that Cad-

mus first sent some of his companions for water, but seeing they did not return, he went in person, and found the dragon devouring their remains. Incensed at the sight, Cadmus attacked and destroyed the monster. Apollod. *lib.* iii, *cap.* iv; Schol. in Homer. *Iliad.* B., *vers.* 494; Ovid. *Metamorph. lib.* iii, *vers.* 26, *seqq.*; Tzetzes ad Lycoph. *vers.* 1206.

(7) This kind of buskin or gaiter, is perhaps that called πέλυντρα by Æschylus, Pollux, *lib.* vii, *segm.* 91.

The peasants of many parts of Italy, at the present day, cover their feet in a similar manner, and generally use slips of cloth.

(8) Sylva vetus stabat, nulla violata securi.

Est specus in medio virgis ac vimine densus,
Efficiens humilem lapidum compagibus ar-
cum,

Minerva, the protectress of Cadmus is near him (9), and appears to be giving him advice. She is armed with a helmet and spear, and dressed in a long tunic, over which is the ægis, and an ample mantle.

Above the dragon, and leaning on the rocks which form its den, and were probably part of the Cadmeia, is a female figure seated in an elegant attitude. Her head is covered with a lofty ornament or crown, surmounted by a veil. The inscription ΘΗΒΗ, shews that it is the nymph Thebe (10), daughter of Asopus, who gave her name to the city of Thebes, first called Cadmeia from Cadmus.

Two half figures placed above, are supposed to be in the second plan and at some distance. One, inscribed ΚΡΗΝΑΙΑ, is a personification of the gate Crenaia, one of the seven gates of the city, and so named from its vicinity to the fountain of Dirce (11). The figure to the left is an aged personage, whose name written by mistake ΙΜΗΝΟΣ for ΙΣΜΗΝΟΣ, is Ismenus (12), a son of Asopus, who gave his name to the river formerly called Ladon, which flowed through Thebes. Ismenus is figured as an old man, with white hair and beard, and holding a scepter, emblem of regal dignity.

On the top of the picture, a part of the sun's disk, surrounded by rays, illumines the scene, and indicates that the action takes place by day. Above

Uberibus fecundus aquis : hoc conditus
antro

Martius anguis erat, cristis præsignis et
antro;

Igne micant oculi; corpus tumet omne
veneno;

Tresque vibrant linguæ.

Ille volubilibus squamosos nexibus orbes
Torquet, et immensos saltus sinuatur in
arcus,

Ac media plus parte leves erectus in auras
Despicit omne nemus.

..... Dixit, dextraque molarem
Sustulit, et magnum magno conamine misit.

Ovid. Metamorph. lib. III, vers 28—60.

(9) See note 3.

(10) Apollodorus, lib. III, cap. 6; Pausan.
lib. II, cap. 5.

II.

(11) According to the greatest number of authors, the fountain of Mars was the same as that afterwards called Dirce. It is evident that the painter has adopted this opinion, since he has placed the scene of action near the gate Crenaia, which we know took its name from the vicinity to the fountain Dirce.

Pausanias either deceived by his guide, or by some other means, has erroneously supposed that the fountain of Mars was different from that of Dirce, and places it above the source of the Ismenus, lib. IX, cap. 10.

Judging from the present state of the country, the fountain of Dirce was that near the little cave, which may be supposed to be that of the dragon, under the rock of the Cadmeia on the S. W. — Dodwell. Travels in Greece, tom. I, page 268. Gell. Itinerary of Greece, page 57.

(12) Apollodorus, lib. III, cap. 12.

the disk, the name of the painter is written in the usual form ΑΣΣΤΕΑΣ ΕΓΡΑΦΕ, *Asteas pingebat*. The duplication of the Σ being found on other vases with the same name, shews that this orthography proceeded from some local mode of pronunciation. The vacant space between the paintings and the rim of the vase is ornamented with a wreath of ivy.

The execution of the painting is of an inferior kind. The figures are too short; that of Minerva especially is bad, and the drapery heavy; faults observable in vases of a particular class and of a late age.

A fictile vase published by Millin (13), offers the same subject, where the group of Cadmus and the dragon appears copied, though with some variations, from the composition before us; but all the subordinate figures are totally different. As that author, in his illustration of the monument in question, has not given any satisfactory explanation of the two female figures, one on each side of the principal group, we shall offer some conjectures respecting them. Judging from the analogy between the two compositions, it is possible that the figures behind the dragon, may be Thebe, who gave her name to the city, or, rather the nymph of the forest surrounding the cavern. The branch of laurel which she holds, seems, in fact, to render this last opinion most probable.

The other figure behind Cadmus, may be the nymph of the fountain, and the patera or cup which she holds, contain the food for the dragon. In various descriptions (14) and representations of similar monsters, a nymph is always supposed to attend on them. The dragon which guarded the golden fleece, was under the care of Medea (15), who carried him his daily food; and in an ancient painting (16), the serpent of the Hesperides is fed by the nymph Calypso.

(13) Millin. *Peintures de Vases*, tom. II, plate VII.

(14) Hinc mihi Massylæ gentis monstrata
sacerdos,
Hesperidum templi custos, epulasque
draconi
Quæ dabat, et sacros servabat in arbore
ramos.

Virgil. *Æneid*, lib. IV, v. 483-5.

(15) Ipsa caput cari postquam Medea draconis

Vidit humi, fuis circum projecta lacertis;
Seque suumque simul flevit crudelis
alumnum :

Non ego te sera talem sub nocte videbam;
Sacra ferens epulasque tibi, nec talis
hianti

Mella dabam, ac nostris nutribam fida
venenis.

Valer. Flac. lib. VIII, v. 95-97.

(16) Millin. *Peintures de Vases*, tom. I, plate 3.

PLATE XXVIII.

THE rape of the Palladium by Diomedes and Ulysses, a celebrated exploit of the Trojan war, is represented in this painting (1), in a manner and with circumstances entirely new. Instead of a single statue of Pallas, agreeably to the accounts given by all ancient authors, and as we see in numerous works of art still remaining (2), the two Grecian chiefs appear holding each a statue. Unlike the Palladium as it is generally figured, these statues are of the rudest workmanship, such as the first attempts of art would produce. As they are without any characteristic attributes, it would be impossible to offer any explanation of them; and indeed the entire subject would be dubious, if fortunately, some other ancient monuments did not afford us assistance. From the resemblance between the figure held by Ulysses (the bearded warrior), and that of Minerva Chryse represented on two fictile vases (3), there can be little doubt of its being the same divinity. The second figure, held by Diomedes, being without action or attribute, no opinion respecting it can be offered. The point ascertained, is, however, the one essential, and determines the subject of the composition.

The accounts given by some early historians, and preserved by Dionysius (4), respecting the origin of the Palladium, will contribute to throw further light on the subject. These authors relate, that Chryse on her marriage with Dardanus, brought him two Palladia and the statues of the great gods or Penates, which she had received from Minerva. These were carried by Dardanus to Asia, and placed in the city which he built near the Hellespont and called by

(1) From a vase found at Armento, a town of the province of Basilicata in the kingdom of Naples. It is in the collection of M. Durand at Paris. The figures are of the same dimensions as the original.

(2) Winckelmann. *Pierres gravées de Stosch.* page 388.

(3) Millingen. *Peintures de Vases Grecs*, plate L, and LI.

(4) *Antiq. Rom. lib. 1, cap. 68 et 69.*

It may be observed here, that Minerva Chryse was probably so called from Chryse the

wife of Dardanus, who erected the statue and an altar in the island to which she gave her name. It is uncertain where the island of Chryse was situated; some suppose it to be Lemnos or Nea; but others are of opinion that it was swallowed by an earthquake. The statue of Minerva Chryse was perhaps, one of the Palladia mentioned in the account of Dionysius. The representation of it on the vases in question, may have been after some ancient statue called Palladium, preserved in some city of Magna Græcia.

his name. Afterwards, they were removed by Ilus his grandson to Ilium, and placed in the temple of Minerva in the citadel.

From this statement it appears, that the name of Palladium was not confined to a single statue; and in fact, Pherecydes (5), an early historian, and whose authority is of great weight, positively says, that the name was anciently given to all statues that were not of human workmanship, but believed to have fallen from heaven.

It is probable then, that the painter has followed a tradition of this kind, which supposed that besides the Palladium, or statue of Minerva, some other statue, perhaps one of the Penates, was carried away at the same time by the two Grecian chiefs.

It should be observed, that the vase was manufactured in Italy, where many local and peculiar traditions existed. This story must have had some celebrity in that country, on account of the veneration in which Diomedes and Ulysses were held. Many cities considered them as their founders (6); some even paid them divine honors. To this we must add, that several cities, Siris and Heraclæa in Lucania, and Luceria in Apulia (7), pretended to be in possession of the miraculous Palladium carried away from Ilium, and of course, they had their own legends respecting its origin.

The other circumstances expressed in the painting correspond with the received version of the story. Minerva, who favoured the bold enterprize, seems to animate and direct the Grecian chiefs. She is represented with a helmet, resembling in its form the Phrygian tiara, probably to indicate a Trojan divinity. She has a lance and shield, but is without her usual attribute the ægis.

A female figure with a torch, on the opposite side, is probably Theano, priestess of Minerva. The manner in which Ulysses and Diomedes gained access into the city is differently related (8). Some say, that they penetrated by night through a subterraneous passage and surprized the keepers of the citadel : others pretend (9), that sent as ambassadors to Priam, they corrupted the

(5) *Antiq. Rom. lib. 1, cap. 68 et 69.*

(6) *Etymologicon Magnum. v. παλλάδιον.*
Tzetz. in *Lycophron. vers. 355.*

(7) For particulars respecting the various colonies founded in Italy by Diomedes and Ulysses, the reader may consult Raoul Ro-

chette, *Histoire des Colonies Grecques, tom. 11, pages 303 et 336.*

(8) *Strabo. lib. vi, page 264.*

(9) The various opinions relating to the Palladies, have been collected and ably discussed by the learned Meziriac, *Comment. sur*

fidelity of Antenor, and by the means of his wife Theano, priestess of the temple, succeeded in their undertaking (10). This last version seems to have been adopted by the painter. Part of the moon's disk, and a star below it, indicate that the enterprize was affected by night.

The two warriors are in the heroic costume, with a simple mantle or chlamys; Ulysses only, as more advanced in years, is figured with a beard.

The execution is of a very inferior kind, like that of most vases found in Basilicata, and which are generally of a low period. The figure of Ulysses in particular, is most incorrectly drawn, and the attempt at foreshortening most unhappy. The attitudes of the other figures, however, are elegant, and recall the invention to a more happy age.

Though no mention of the Palladium occurs in Homer, yet the traditions relative to it are very ancient, and Dionysius (11) has given us that of Arctinus of Miletus, a very early poet, supposed to have been a disciple of Homer.

But the great celebrity it acquired, can only be dated at the decline of the Roman republic, when, to flatter the vanity of the people and of the Julian family, it was pretended, that they derived their origin from the Trojans and Æneas. At the same time, it was supposed that the Palladium had been brought to Italy by Æneas (12), and that the statue carried away from Troy by Diomedes and Ulysses, was only a copy purposely placed in its stead. Some authors, however, to reconcile as much as possible, the old received traditions with the new version, supposed that Diomedes gave the Palladium to Æneas. From this period, the fables relating to it, became extremely popular; and, according to the superstitious propensity of the Romans, as the Palladium was the preservative of the empire, representations of it were considered auspicious, and worn as a sort of charm (13). To this notion, we may attribute the astonishing number of gems which offer subjects relating to this fable.

les Épîtres d'Ovide, *tom.* 1, *page* 60; and Heyne, *Excurs.* iv ad Æneid. Virgil. *lib.* 11.

(10) Suidas v. Παλλάδιον.

(11) Dionys. Hallicarn. *Ant. Rom. lib.* 1, *cap.* 68.

(12) According to a tradition related by Servius, the Palladium was brought to Rome at the time of the Mithridatic war by Fimbria,

who pretended that it was discovered among the ruins of the ancient Ilium, *Comm. in Virgil. Æneid. lib.* 11, *vers.* 166.

(13) Some subjects were considered auspicious, and others ominous of evil. Thus, the rape of Proserpine was esteemed inauspicious, since Nero wore a ring with that subject on the day of his death.

PLATE XXIX.

THOUGH no conjecture can be offered respecting the subject of this composition (1), yet its communication is deemed useful, as it may be explained by more able antiquaries, or by analogy with other monuments, existing in some collection not made public, or which shall come to light at a future period.

A female figure with extended wings, her left hand leaning on a kind of sceptre, holds in her right various objects of which the nature and use are uncertain. Her dress consists of a tunic with short but very wide sleeves, and an ample mantle. Her long hair flows in ringlets on her shoulders. Near her, is a plinth which from the apple or pomegranate placed on it, might be taken for an altar, if the want of sufficient elevation were not an objection. Of the inscription on the plinth, only the four first letters ΚΟΦΥ are legible, and their signification is uncertain.

Before the figure, is the acclamation Η ΠΑΙΣ ΚΑΛΗ ἡ παῖς καλὴ; *the beautiful girl*, frequently found on vases intended as presents for ladies.

Winged figures of this kind often appear on fictile vases, especially those discovered in Magna Græcia. They are represented holding a lyre (2), a vase and patera (3), or a caduceus (4); presenting armor to a warrior (5); pursuing a youth (6), and engaged in various other functions. Though their character is uncertain, yet it is probable, that they are divinities of an inferior order, such as the Muses, Hours, &c.; or personifications of moral qualities, such as ἀρετὴ valour, ἐκκλεία glory, or φήμη fame. Sometimes they may be supposed the country ἡ πατρίς, or the Palæstra (7), to which wings have been added, according to a usage prevalent among the Italiotic Greeks, and perhaps borrowed from Etruria.

The inscriptions on vases have done much to removing many difficulties of this kind, and we may hope that their future assistance will gradually remove those which still impede the progress of archæology.

(1) From a vase found at Nola, and in the collection of Chevalier Bartholdy at Rome. The figure is of the same dimensions as the original.

(2) Tischbein, *tom. III, plate 7.* •

(3) Millingen. Vases de Coghill, *plate 22.*

(4) Tischbein, *tom. I, plate 4.*

(5) Tischbein, *tom. I, plate 4 and 21.*

(6) Millin. Vases Grecs, *tom. I, plate 48;* Millingen. Vases de Coghill, *plate 42.*

(7) In an ancient painting, the Palæstra was represented as a female holding an olive branch. Philostratus, *Icones, lib. II, cap. 33.*

PLATE XXX.

THIS charming composition (1) represents a lady seated in a swing, and a female attendant who watches its motion, to renew the impulsion at the proper time. Their dress is that usually worn by Greek women, and disposed in a manner extremely graceful. The head-dress of the lady is without any ornament, that of her attendant is a sort of cap (κεκρυφάλος), like those used at the present day in Italy.

Between the two figures, is an object of which the destination is uncertain. Is it a vase or fountain, such as were usually placed in the αὐλή or atrium, or is it a calathus placed on one of the conical stones (2) (ἀγυιεύς), sacred to Apollo, and used as posts before the door of houses at Athens? This point is left to the decision of the reader. Behind the attendant is a calathus or basket, used to contain articles of female attire.

The swing was a diversion known to the ancients, it was called αἰώρα (3), or sometimes ἐώρα, and the exercise αἰώρησις and αἰώρημα. By the Romans it was called *oscillatio*.

It was considered by physicians as a salutary exercise in some complaints, and on this account was often used in gymnasia and in the public baths. Some authors have confounded the αἰώρα with the *petaurus* (4), but this last seems to have been a feat like those performed by our tumblers and rope-dancers.

At Athens there was a festival named αἰώρα in honor of Erigone (5). Among the various ceremonies in use on this occasion, was that of swinging, instituted by order of Apollo, in allusion to the manner in which Erigone perished, and to honor her memory. All those who were present at the festival (6) were obliged to take a part in this ceremony, esteemed a religious obligation.

(1) From a vase found at Nola, and in the collection of Chevalier Bartholdy at Rome. The figures are of the same dimensions as in the original.

(2) Suidas et Harpocration.

(3) Etymologicon Magnum. v. αἰώρα.

(4) Mercurialis. Gymn., lib. III, cap. 8.

(5) Hyginus. Fab. 130.

(6) Petentibus (Atheniensibus), eis Apollo dedit responsum : si vellent eventu liberari,

satisfacerent Erigonæ. Qui quod ea se suspenderat, instituerunt, uti tabula interposita pendentes, funibus se jactarent, ut qui pendens vento movetur; quod sacrificium solemne instituerunt. Itaque et privatim et publice faciunt, Hygin. Poet. Astron., lib. II, cap. 4.

This ceremony, suggested by the double signification of the word αἰώρημα, has escaped the attention of Meursius and other authors who have written on ancient festivals.

Such is the connexion between ancient monuments, that the investigation of one point often leads to the elucidation of others. In the description given by Pausanias of the paintings of Polygnotus in the Lesche at Delphi, the passage which relates to Phædra, being corrupt, has never been understood.

In the first editions of that author, the reading *αἰωρουμένην ἐν γήρᾳ* is evidently an error of the copyists, and Sylburgius who perceived it, has accordingly substituted *σειρᾷ* instead of *γήρᾳ*. The better reading, however, seems to be *αἰώρα* or *ἐώρα*, a word easily corrupted into *γήρᾳ*. But even admitting the correction of Sylburgius, we may infer from the passage in question, that Phædra was represented seated in a swing, and holding the ropes with both hands (7). This explanation is further proved by what Pausanias adds, that Polygnotus adopted such a mode of representation, to indicate as decorously as possible (8), the manner in which Phædra died.

By the same kind of Euphemism so familiar to the Athenians, the death of Erigone was typified in a similar manner, in the festivals instituted in her honor. As ancient colonies generally adopted the religious and civil institutions of the metropolis, it is not unlikely that the inhabitants of Nola, an Athenian colony, celebrated the festival *αἰώρα*, and that the present composition may be allusive to such a ceremony. It is thus, interesting by its subject (9), and the light it throws on various points of archæology, as well as by the uncommon beauty of the design and execution.

The attitudes are as simple and natural as they are graceful and elegant. In the sitting figure, the sensation of pleasure produced by the exercise; in the attendant, the earnest attention and anxiety, are most happily expressed. The draperies are disposed in a manner particularly skilful, and the whole displays a spirit and feeling which cannot be sufficiently admired.

(7) Κάθεται μὲν (Ἀριάδνη) ἐπὶ πέτρας, ὅρᾳ δὲ ἐς τὴν ἀδελφὴν Φαίδραν, τό τε ἄλλο αἰωρουμένην σῶμα ἐν σειρᾷ, καὶ ταῖς χερσὶν ἀμφοτέραις ἐκατέρωθεν τῆς σειρᾶς ἐχομένην, παρῆχε δὲ τὸ σχῆμα καὶ πρὸς τὸ εὐπρεπέστερον πεποιημένον συμβάλλεσθαι τὰ ἐς τῆς Φαίδρας τὴν τελευτήν. Pausan. *lib. x, cap. 29*.

(8) Phædra hung herself in despair. The re-

presentation of a similar action would have been esteemed inauspicious; and hence the epithet of *informis* is given to this kind of death by Virgil. *Æneid. xii, vers. 603*.

(9) A fictile vase with the same subject, is in the collection of Samuel Rogers, Esq.; no other monuments relating to it are known.

PLATE XXXI.

A youthful figure (perhaps Ἔρως or Love), born on expanded wings, appears descending towards an altar, to receive the offerings and prayers of his votaries (1). His looks are, however, turned aside, as if his attention was suddenly called away by some other object.

In each hand, he holds a patern (Φιάλα), emblematic of the libations and sacrifices offered to him. The liquor flowing from the one, appears from its color, to be wine; the other cup probably contained milk.

The subject, as well as the inscription ΚΑΛΟΣ ΧΑΡΜΙΔΗΣ, "the beautiful Charmides" (2), attest that the vase was intended for an amatory present. A second inscription ΤΕΙΣΙΑΣ ΚΑΛΟΣ, on the opposite side of the vase, intimates that the present was intended for two brothers or friends; unless we suppose the second name to be that of the donor. The figure which it accompanies, is that of a gymnasiarch or pædotribe, such as are usually seen on the reverses of vases.

The remarks previously offered, respecting the winged female figures observable on monuments of this kind (3), are applicable also to those of the other sex. The appellation of Genius of the Mysteries, generally given to them, is erroneous and totally destitute of authority. The greatest number, represent Love or his brothers (4) Ἴμερος and Πόθος; but there are some, whose character, from the want of sufficient attributes, cannot be determined. They are, probably, divinities of an inferior order; and sometimes, indeed, appear to be of an evil nature, inspiring terror to the personages who take part in the action (5). Future discoveries will, probably, afford us further information on this and many other archæological points still involved in uncertainty.

(1) From a Nolan vase in the collection of Chevalier Bartholdy, at Rome. The figure is of the size of the original.

(2) The name of Charmides occurs on a vase published by Tischbein, *tom. iv, pl. 34*.

(3) See *page 76*.

(4) See *page 34*.

(5) In a representation of the combat between Hercules and one of the giants, a winged figure assails the latter. Tischbein, *tom. i, plate 20*. — A winged youth pursues a female who appears terrified; Tischbein, *tom. iii, plate 26*. — Two winged figures pursue a female, *tom. iii, plate 27*.

PLATE XXXII (1).

WHEN Troy was taken by the combined forces of the Greeks, Menelaus and Helen were reconciled; and after a long and tedious navigation of seven years, returned to Sparta, where they lived together in great union and happiness. Such is the most ancient tradition recorded by Homer (2), who describes the hospitable manner in which they received Telemachus on his visit to Sparta.

According to some authors (3), Helen was delivered by the Grecian chiefs to Menelaus, in order to be punished with death; but, unable to resist the power of her charms, he feels his ancient passion revive, and forgets her past misconduct. Others suppose, that Menelaus finding Helen concealed (4), wanted to kill her, but Venus interfered and saved her life. Accordingly, on the chest of Cypselus (5), Menelaus was represented pursuing Helen, and the sword falling from his hand. (6).

The subject of the painting before us relates to this story, and offers the moment when Menelaus, who has regained possession of Helen, is leading her away to the fleet. The sentiments expressed are suited to the situations. The looks of Menelaus are fixed on the ground, and his expression is that of sullen silence and of irresolution between conflicting passions. Helen with downcast eyes, appears in deep (7) affliction and anxious concerning her fate.

Menelaus, whose name (MENEΛΕΟΣ) in the Ionic form, is written near him, is dressed in a large mantle: his head is covered with a helmet, and he holds a spear. The costume of Helen is a striped tunic and a deep veil (Καλύπτρα) (8), which covering her head, reaches nearly to the ground.

Fair hair, considered by the ancients as one of the chief characteristics of beauty, is attributed to both personages. Probably, the artist had particularly in view the epithet of fair (9), so often given by Homer to the Spartan king.

(1) From a vase in the collection of Chevalier Bartholdy, at Rome. It was found at Armento, in the province of Basilicata.

(2) Odyss. Δ. vers. 120, seqq.

(3) Euripides Troades, vers. 894.

(4) Quintus Smyrnæus, lib. XIII, vers. 385.

(5) Pausan. lib. v, cap. 18.

(6) This subject is represented on several

figural vases, Tischbein, tom. iv, plate 54.

(7) Τοῦνεχ' ὑποτρομέουσα φίλῳ περιπάλλετο θυμῷ,
καί ῥα καλυψαμένη κεφαλὴν ἐφύπερθε καλύπτρῃ
ἔσπετο νισσομένοιο κατ' ἵχνιον ἀνδρὸς ἐοῖο.

Quint. Smyrn. xiv, vers. 44, 46.

For their reconciliation, see vers. 155, seqq.

(8) See the preceding note.

(9) Ξανθὸς Μενέλαος, Iliad. Γ. 228, et passim.

PLATES XXXIII & XXXIV.

THE subjects which we have hitherto seen represented on fictile vases, relate either to mythology and the history of the heroic ages, or to religious and civil ceremonies and customs. If any of the paintings which appear of a doubtful character, were intended to represent historical personages or individuals in private life, we have not the means of recognizing them.

The painting, Plate XXXIII (1), in which the names are affixed to the personages, has the singular merit of presenting the portraits of the illustrious Lesbian bards, Alcæus and Sappho, parents of lyric poetry.

Natives of the same city, contemporaries, rivals in talent and celebrity, and moreover, inflamed by a mutual passion, they are naturally associated in this composition, where we see them according to the expressions of Horace (2).

Æoliis fidibus querentem
Sappho —
Et te sonantem plenius aureo
Alcæe, plectro.

But the painter seems to have had more particularly in view the lines of Sappho herself, in which she relates her interview with Alcæus, when, for the first time, he declares his sentiments (3).

Alcæus. Θέλω τί τ' εἰπῆν, ἀλλά με κωλύει
Αἰδώς.

(1) The vase from which these paintings are taken, is in the collection of M. Panettieri, at Girgenti in Sicily, and was found in the vicinity of that city.

It has been published with a very learned and elaborate commentary by M. Steinbüchel, director of the Imperial Collection of Antiquities at Vienna; but his interesting dissertation being in the German language, and very rare; the author wishing to communicate to the English reader a monument of such im-

portance, has inserted in the present collection copies from the engravings of M. Steinbüchel, fully confident of their accuracy.

The form of the vase is figured under Plate XXXIII. Its height is rather more than two feet, and its diameter in proportion. — The figures reduced in the engravings, are thirteen inches high in the original.

(2) *Lib.* II, *Od.* 13.

(3) *Alcæus.* "I wish to speak, but bashfulness prevents me".

Sappho. Αἰ δ' ἔκ' ἐσθλῶν ἡμερος ἢ καλῶν,
 Καὶ μή τι εἶπῃν γλῶσσ' ἐκύκα κακὸν,
 Αἰδώς κε σεῦ οὐκ εἶχεν ὄμματ',
 Ἀλλ' ἔλεγες περὶ τῷ δικαίῳ.

Nothing indeed could be more apposite, and illustrate better the scene, than these lines, which seem intended to be inscribed under it, according to a practise well known in the history of ancient art.

Alcæus is represented addressing Sappho : his looks are fixed on the ground, and his expression that of doubt and timidity. He sings, and accompanies his voice with the lyre, which he touches alternately with his hand and the plectrum (4). The small globes that seem to proceed from his mouth, are probably intended to indicate the musical notes, or the tones. Sappho appears to listen to him, tuning her lyre, and impatient to reply, when he shall have ceased to sing.

The general admiration in which Alcæus was held by the ancients is well known. The praises bestowed on him by Horace (5), would, indeed, alone suffice to give us the highest notion of his excellence. What increased the esteem entertained for his talents, was the object to which they were applied. Animated by an ardent passion for liberty, his sword (6) as well as his lyre were constantly devoted to that noble cause. The celebrity of Sappho was perhaps greater, on account of her sex. She obtained the appellation of the tenth

Sappho. "If the object of your wishes was
 "virtuous and honorable, and your tongue
 "was not preparing to say what is improper,
 "shame would not thus appear in your eyes,
 "but you would speak freely that which is
 "decorous". Aristoteles, *Rhetor*, lib. 1, cap. 9.

Many other testimonies to the mutual passions of Alcæus and Sappho are found in ancient authors : among these may be cited the following verses of Hermesianax of Colophon :

Λέσβιος Ἀλκαῖος δὲ πόσους ἀνεδέξατο κώμους,

Σαπφούς φορμίζων ἡμερόεντα πόθον,
 Γινώσκεις. *Athen. lib. XIII, cap. 71.*

(4) Jamque eadem digitis, jam plectro pulsat eburno. *Virgil. Æneid, lib. vi, vers. 647.*

(5) *Carm. lib. II, Od. 13. — Lib. IV, Od. 9. — Epist. lib. I, Epist. 19.*

(6) Καὶ ξίφος Ἀλκαίῳ, τὸ πολλάκις αἶμα τυράννων
 Ἐσπείσεν, πάτρης θέσμια ρύομενον.
Anthologia, pag. 92, Edit. H. Stephani, 1566.

Sed magis,
 Pugnas et exactos tyrannos.
Horat. Carm. lib. II, Od. 13.

Muse (7), and divine honours were paid to her by the inhabitants of Mitylene.

Notwithstanding the great celebrity of Sappho, the accounts of her life present much uncertainty and contradiction, owing to her having been confounded with a courtesan of the same name, a native of Eresus, a city of the same island, and who is also supposed to have cultivated poetry. Hence, circumstances relating to one have been attributed to the other, till Visconti, in his *Iconographie Grecque* (8), discussed the subject with great sagacity and criticism, and removed the chief difficulties in which it was involved. He has clearly proved the falsehood of the opinion commonly entertained of the fatal end of Sappho, who, as a refuge against the unfortunate passion which she had conceived for a youth of the name of Phaon, is supposed to have thrown herself from the Leucadian rock into the sea. He has shown, from the positive testimony of Athenæus and Ælian (9), that this tragic event related to the courtesan of Eresus (10), and not to the poetess of Mitylene. To this positive statement, he has added the negative evidence resulting from the silence of all authors nearest the age in which the poetess flourished. No mention of it occurs before Menander, who lived three hundred years afterwards, and whose testimony is of no weight, if we consider the little regard of dramatic writers for historic truth. Ovid, since adopted this account, as best suited to his purpose, and giving a greater interest to his tale : and being a popular author, his version has been injudiciously received in preference to that of more respectable testimonies.

Alcæus is figured in the picture before us, as a man in the prime of life, with a thick and flowing beard. His costume is that of the Ionians, a tunic reaching to his feet, and an upper-garment like the peplos used by women. His hair is partly disposed in ringlets, and partly collected in a knot on his forehead. His head is bound with a fillet, of which the extremities fall on his shoulders. Sappho wears a long tunic with short but ample sleeves, and a

(7) Strabo, *lib.* XIII, *pag.* 617.

(8) *Tom.* 1, *pag.* 69—73.

Several modern critics had previously expressed the same opinion, among others, Perizonius in his notes on Ælian. *Var. Hist. lib.* XII, *cap.* 19.

(9) Athenæus, *lib.* XIII, *cap.* 70. — Ælian. *V. H.* XII, 19.

(10) A coin of Eresus struck under the emperor Commodus, and which presents a portrait of the courtesan Sappho, a native of that city, confirms this opinion. — *Notice sur la courtisane Sappho*, par L. A. de Hauteroche, Paris, 1822. See Plate B. n°. 5.

This monument is a powerful argument for the existence of a second Sappho. From the

mantle. Her head is encircled with a diadem or crown, with ornaments like laurel leaves rising from it, allusive to her success in poetical contests. In one hand she holds a lyre, and with the other a plectrum. The invention of a peculiar sort of lyre called *magadis* (11), was ascribed to Sappho, but we have no particulars concerning its form.

The portraits of these illustrious poets were doubtless very common in works of art of every kind. We know that they were represented on the coins of Mitylène (12), their native city. A bronze statue of Sappho by Silanion, of exquisite workmanship, was taken from the Prytaneum of Syracuse by Verres. (13). Pliny mentions a celebrated picture of her by Leon (14), and another is described in an epigram of Damocharis (15). We cannot, however, suppose that such portraits were actually resemblances, but merely conventional or traditional representations like those of Homer and other great men of an early epoch (16). At the time when Alcæus and Sappho flourished, the arts were not sufficiently advanced to attempt imitations of individual likeness. In the present instance, the painter has, however, adhered to the opinion commonly entertained, by representing Sappho as little favored of beauty.

In the several inscriptions, the form of the *lambda* and *sigma*, and the Ω used instead of Ω , are indications of a remote age. The orthography of the name of Sappho, $\Sigma\Lambda\Phi\Omega$ is remarkable : the Π , which usually precedes the Φ being omitted. Probably this was the most ancient form of the name, and is, in fact, consonant with its derivation (17). Between the figures is the inscription $\Delta\Lambda\text{M}\text{A}\text{K}\text{A}\text{A}\text{O}\Sigma$, which should probably be divided into two words : the

jealousy subsisting between the two cities, it can never be supposed that the Eresians would have paid a similar honour to a personage who conferred so much glory on their rivals, the Mitylenians.

(11) Athenæus, *lib.* xiv, *page* 635. — Suidas attributes to Sappho the invention of the plectrum.

(12) Pollux, *lib.* ix, *segm.* 84.

(13) Cicero. *Orat.* v, in *Verrem*, 57.

(14) Leontiscus Aratum victorem eum trophæo : psaltriam. Leon Sappho; Plin. *Hist. Nat. lib.* xxxv, *cap.* 40, 35. — The known corruption of the text of Pliny authorizes

the suspicion of a transposition in this passage, and that we should read : “Leon Sappho psaltriam”. It is highly probable that Sappho was represented playing on the lyre.

(15) *Anthologia, lib.* iv, *pag.* 368. — Edit. H. Stephani.

(16) Quinimo etiam quæ non sunt finguntur, pariuntque desideria non traditi vultus, sicut in Homero evenit, Plin. *Hist. Nat. lib.* xxxv, *cap.* 1. — Visconti, *Icon Grecque, tome* 1, *page* 17.

(17) From $\Sigma\alpha\phi\acute{\eta}\varsigma$, and by pleonasm $\Sigma\alpha\phi\acute{\omega}$, as $\sigma\acute{\alpha}\lambda\pi\phi\omicron\varsigma$ for $\sigma\acute{\alpha}\lambda\phi\omicron\varsigma$ in Hesiod. and Panyasis, V. *Etymol. Magn.* and *Maittaire de Dialect.*

first ΔAMA, the Doric form of the name of Demas, the owner of the vase.

The reverse Plate XXXIV, offers two personages crowned with ivy, and holding vases and branches of vines (18). They may represent Dionysus and Methè (19), or some other of his female companions; or, they may be regarded as a priest and priestess of that divinity, who are celebrating his rites. If the ceremonies are the same as those observed at Athens, these figures may be the hierophant or archon-king of the sacrifices, with one of the *Gerææ*, called queen of the sacrifices and consecrated spouse of Bacchus (20). The same figures are frequently repeated on vases (21).

The form of the vase is new and singular. In the lower part is an aperture which seems intended for the introduction of a spout; whence we may infer, that it was intended not only for ornament, but for use.

The form, the design, and the ornaments, display that taste and elegance for which the inhabitants of Agrigentum were so justly celebrated (22). The age of the vase may be referred to the ninetieth Olympiad, very near the fatal epoch when this rich and powerful city was levelled to the ground by the Carthaginian arms.

(18) A branch of laurel, myrtle, or some other tree, bound with wool, served to sprinkle water on the assistants at sacrifices, as a previous ceremony of purification or lustration. In the Dionysiacal rites, a vine-branch was naturally used.

(19) Pliny speaks of a celebrated statue in brass of Methe or Drunkenness, by Praxiteles, Hist. Nat. xxxiv, 19, 10.

A painting of Methe is described by Pausanias, *lib.* 11, *cap.* 27, et *lib.* vi, *cap.* 24.

(20) Demosthenes in Neæram.

(21) Tischbein, *tom.* 1, *plate* 36. — *Tom.* 11, *plate* 23. — Passeri, *tom.* 11, *plate* 151. — Millin. *Peint. de Vases*, *tom.* 1, *plate* 30. D'Hancarville, *Vases d'Hamilton*, *tom.* 1, *plate* 122.

(22) Φιλόγλας, καλλίστα βροτεῶν πολίων. Pindar. *Pyth. Od.* xii.



PLATES XXXV & XXXVI.

IN the first of these paintings (1), a female figure holding a box, takes from it a long fillet or riband, which she displays to a young man who appears to view it with earnest attention. The young man has no other garment than a mantle folded and thrown over his arm; and he holds a branch, apparently of laurel, emblematic of his success either in war or in gymnastic exercises.

Similar subjects often occur on monuments of this kind (2), and seem, in general, to present simply familiar scenes of ordinary life, such as conversations between two young persons. In the present instance, as the vase seems intended for funeral purposes, it may be presumed that the subject relates to some ceremony in honour of the dead (3).

We now pass to the composition Plate XXXVI, which though on the reverse of the vase, may be considered the principal subject, and indeed one of the most important of the present collection.

Two young men wrapped in their mantles, the usual costume of ephebi, are standing by the stele or sepulchral monument of OEdipus. One of them, points to the stele on which the following distich is inscribed :

ΝΩΤΩΙΜΟΛΑΧΗΝΤΕΚΑΙΑΣΦΟΔΟΛΟΝΠΟΛΥΡΙΖΟΝ
ΚΟΛΠΩΙΔΟΙΔΙΠΟΔΑΝΛΑΙΟΥΙΟΝΕΧΩ.

Restoring the particle MEN, which the painter has omitted by inadvertency, and adopting the orthography generally received, these verses would read :

Νώτω μὲν μαλάχην τε καὶ ἀσφόδελον πολύριζον,
Κόλπω δ' Οἰδιπόδαν Λαῖου υἱὸν ἔχω.

(1) From a vase belonging to Chevalier Carelli, at Naples. The figures are of the same dimensions as in the original. The form of the vase is nearly similar to that represented *Plate III*. It was discovered in the Basilicata.

The learned possessor communicated some years ago to the Academy of Herculaneum, a very interesting illustration of this curious mo-

nument. It is much to be regretted that it has not yet been made public.

(2) Millingen. *Vases Grecs*, *plate 45*. — *Idem*. *Vases de Coghil*, *plates 27, 30*. — La Borde, *Vases de Lamberg*, *tom. 1, plate 6*.

(3) Two figures like the present are seen performing funeral rites near a stele, Millin. *Peint. de Vases*, *tom. 1, plate 16*. — *Tom. II, plate 27, 32, 33*.

“On my back are mallows and the many-rooted asphodel, but in my bosom,
“I enclose OEdipus the son of Laius”.

This distich, in which the tomb is supposed to address the spectator, is adduced by Eustathius (4), and appears to have been a common form for sepulchral inscriptions; varying only the name, country, and other circumstances of the deceased. Eustathius attributes it to Porphyrius (5); but erroneously, as it is evident from the present monument, which cannot be ascribed to a later period than the social war, and consequently, was several centuries prior to that celebrated philosopher.

Asphodel and mallows, the plants mentioned in the inscription, were supposed by poets (6), to have been the food of men in the early or golden age, when they grew spontaneous, and were obtained without toil. Frequent allusions are made to them, as symbols of primitive innocence, and as such, they were believed to be the diet of the happy souls who enjoyed immortality in the Elysian fields (7). Hence, they were esteemed sacred to Proserpine, and placed on tombs as a most acceptable offering to the dead. Various virtues were likewise attributed to them: asphodel, in particular, was considered a cure for the bite of serpents or any venomous animals (8); of great efficacy in many diseases (9); and a spell against fascination.

The sympathy and correspondence thought to exist between the dead and their surviving relations and friends, was a pleasing illusion, and highly honourable to the feelings of the ancients. Numerous testimonies of this opinion are found even at the earliest periods of Greek history; and hence, the due observation of funeral rites was considered a religious duty of so great importance. To this extreme veneration for the deceased, must be attributed an opinion sometimes entertained, that the bodies of certain heroes were endowed with a peculiar virtue, like that of the Palladium; and in consequence, their

(4) Νώτῳ μὲν μαλάχην τε καὶ ἀσφόδελον πολύριζον,
Κόλπῳ δὲ τὸν δεῖνα ἔχω. Comm. in Homer,
tom. III, page 1698. Edit. Romæ, 1542.

(5) Several peculiarities in this inscription are deserving of attention. Μαλάχη for which μολόχη is sometimes found, is here written μολάχη: and instead of ἀσφόδελον, we see ἀσφόδολον: both, according to the Æolic dialect. The name of OEdipus presents the most an-

cient form Ὀιδιπόδας, which we find in Homer and Hesiod.

(6) Οὐδ' ὅσον ἐν μαλάχῃ τε καὶ ἀσφοδέλῳ μέγ' ὄνειαρ. Hesiod. *Opera et Dies, vers 41.*

(7) Lucian. *Necyom. cap. 11. — De Luctu, cap. 19.*

(8) Plin. *Hist. Nat. lib. xxii, cap. 32; lib. xxvi, cap. 88.*

(9) *Idem. lib. xxi, cap. 68.*

remains became an object of political as well as religious importance, which was obtained by force or by artifice. Among various instances of a similar superstition, we find that the body of OEdipus was held, at one time, in great veneration by the Athenians; and to establish their claim to the possession of this important relic, Sophocles composed his OEdipus Coloneus.

In this truly affecting piece (10), OEdipus is represented as having taken refuge at Athens, and been hospitably received. Warned by the gods of his approaching end, he retires to a secluded spot, permitting Theseus alone to accompany him. Before he expires, he makes known to that hero the oracle of Apollo, which declared the importance of his remains to the future prosperity of Athens. He enjoins the necessity of concealing the place of their interment; and that the secret kept during life, by Theseus alone, should at his death only, be revealed by him to his successor, who should transmit it in like manner to future generations.

This story, evidently fabulous, was invented or produced by Sophocles, to flatter the vanity of the Athenians, but particularly to gratify the inhabitants of Colonos Hippios, the demos or borough of the poet. Homer (11), whose testimony is always most deserving of credit, says, that OEdipus died at Thebes, where his obsequies were celebrated by magnificent games. Pausanias (12) is of the same opinion; and supposes that the body of OEdipus was brought from Thebes to Athens, where his tomb was seen in the sacred precincts of the temple of the Furies. At what time, and under what circumstances this event took place, we are not told; but it may be conjectured, with great probability, that it was in consequence of some oracle obtained by those who directed public affairs at Athens, at a time when they were at variance with the Thebans, in order to inspire the people with confidence and a belief in supernatural assistance. The Lacedæmonians, engaged in war with the Tegæans (13), invented a similar fable respecting the body of Orestes: and the Orchomenians (14), in a moment of danger, were advised by an oracle, to obtain possession of the remains of Hesiod.

The venerable patriarch of Greek literature, Dr. Coray (15), is of opinion

(10) *Vers* 1486, *seqq.*

(11) *Iliad.* xxiii, *vers* 679.

(12) *Attica*, *cap.* 28.

(13) *Pausan.* *lib.* iii, *cap.* 3; *lib.* viii, *cap.* 54.

(14) *Plutarch*, *Symp.* 7 *Sess.*

(15) *Mélanges de Critique et de Philologie*, par J. Chardon de la Rochette, Paris 1812, *tom.* ii, *page* 445.

that the remains of OEdipus constituted the secret testament ἀπορρήται διαθήκαι, mentioned by Deinarchus (16), and which has so much embarrassed the interpreters of that orator. At all events, this superstition was of temporary duration, and had ceased before the time of Pausanias (17), when the tomb of OEdipus was publicly seen. The inefficacy of such relics had been proved, when the city was sacked by Sylla, and probably, a new superstition had superseded the old.

Over the stele, is a circular object so indistinctly formed, that it is difficult to say whether it is a sphæra or ball (18), the usual indication of a gymnasium; or one of the sacred cakes offered to the dead.

Nor is it easy to determine the motives which induced a representation of the tomb of OEdipus on a monument executed in Magna Græcia. Perhaps, a colony settled in some part of that country (19), may have venerated OEdipus as one of their national heroes. Or it might have been for the gratification of some person who bore the same name; and though this be only a conjecture, yet it acquires some degree of probability, from the frequent recurrence of heroic names, such as Phoenix, Troilus, Idas, etc., on the funeral monuments represented on vases (20).

It may also have been connected with the doctrine of Metempsychosis, introduced by Pythagoras, whose religious system prevailed so extensively in Magna Græcia. In his pretensions to a previous existence in the character of Euphorbus, that philosopher found, without doubt, many imitators.

(16) Adv. Demosthenem, tom. iv, page 8.
Edit. Reiske.

(17) Attica, cap. 28.

(18) Suprà, page 30.

(19) See Raoul Rochette, Histoire des Colonies Grecques, tom. II, page 59.

(20) Millingen. Peint. de Vases Grecs, pl. 17, 18. — Tischbein, tom. iv, pl. 34.

PLATE XXXVII.

VASES of this form (1) are, generally, but, erroneously, called *lachrymatories*, and supposed to have been used at funerals. But more mature investigation proves, that they are the *lecythi* (2), which served to contain perfumes, and various cosmetics for the toilet. They were used also for oil, and together with a strigil, were carried by ephebi to the palæstra and other places of exercise.

In the present instance, the purpose of the vase is expressed in the subject with which it is ornamented. A lady seated on a chair of elegant form, receives from a female attendant, an ornament for the head, and a small vase, precisely of the same form as that on which the painting is represented. The surprise and pleasure expressed by the lady at seeing these objects, shews that they are presents. Perfumes, in fact, were commonly sent by lovers to their mistresses (3).

The exclamation HE ΠΑΙΣ ΚΑΛΕ (ἡ παῖς καλὴ), "the beautiful girl", which always distinguishes vases offered to ladies, shews the intention of the subject (4), and of the vase itself. A mirror, attribute of the toilet, is suspended on the wall.

Both figures are in the old Greek dress. The singularly disproportionate size of the personages is sometimes remarkable on monuments of an early period, and was the mode adopted to express moral distinctions. Examples of this kind are found in the description of the shield of Achilles by Homer (5), and even in the time of Phidias, it was still retained (6).

The style of design, though angular and rigid, is yet pleasing, by the natural gracefulness and simplicity for which the vases of this part of Magna Græcia are always remarkable.

(1) The vase is in the collection of J. J. Middleton, Esq. of South Carolina. It was found in the neighbourhood of Metapontium.

(2) A learned author, whose researches have been of so great service to Archæology, supposes that the name of *Lecythus* was applied to fictile vases of all kinds. (Memoirs of European and Asiatic Turkey, by R. Walpole, page 326, note); whereas it was only given to those used for perfumes and oil, and of a form, more or less, like the present.

(3) Anacreon, *Od.* iv, Anthol. Gr. lib. ii.

(4) The letters on vases are partly in linear and partly in cursive characters. Being in general, very slightly traced, they are read with difficulty by those who are not accustomed to them. Hence, in a previous illustration of the present monument, the inscription is strangely supposed to be KEXPIΣΟ, "be perfumed".—Monum. Ined. di Antich. e Belle Arti, Napoli, 1820, pag. 11.

(5) Λαοὶ δ' ὑπολίζοντες ἦσαν. Iliad. Σ, v. 519.

(6) Stuart. Antiquities of Athens, vol. ii. Visconti, Elgin Marbles, pag. 64.

PLATE XXXVIII.

AFTER Dionysiacal subjects, those relating to Hercules are the most frequent on ancient works of art of every kind. But we are indebted to fictile vases, which are of an early epoch, for representations of various exploits of that hero, which are not found on other monuments, generally of an age less remote.

The combat between Hercules and Cycnus, celebrated from having been the subject of the poem, or rather episode, called "the Shield", ascribed to Hesiod, appears for the first time in the painting, n°. 1, (1).

The circumstances of the action are somewhat different from those described by the poet. According to Hesiod (2), the two heroes arrive mounted on chariots: Cycnus (3) was accompanied by Mars, his father; and Hercules by Iolaus. Here, the combatants are alone. Hercules, instead of being clad in the armour presented to him by Minerva, appears, as usual, with the lion's skin, which covering his head, and girded round his body, serves at the same time for helmet and cuirass (4). His weapons are a sword and spear; and instead of the shield, miraculous work of Vulcan, he is protected by one which, in allusion to his origin, is of the Bœotian form (5).

Cycnus is in complete armour, with a chlamys folded and thrown over his cuirass. The device of his shield, indistinctly expressed, appears to be the hinder part of an animal; perhaps, a wolf, sacred to Mars.

(1) From a vase in the Royal collection of the Louvre, at Paris. Its form is nearly like that figured *Plate V*. Height, six inches and a half.

(2) *Ἀσπίς*, *vers.* 59, 77.

(3) Cycnus, son of Mars and Pelopia, resided at Trachinia, with Ceyx, whose daughter Themistonoe he had married. Of a ferocious disposition, he way-laid and plundered those who brought offerings to Apollo. Cycnus, meeting Hercules in the precincts of the temple of that divinity, and wanting to kill him and take his armour, the combat took place.

Schol. in Hesiod, *Ἀσπίς*, *vers.* 65.—Schol. in

Pindar, *Olymp.* x, *vers.* 19. — Apollodor. *lib.* II, *cap.* VII, 7. — Hyginus, *Fab.* 31. — Diodor. *Sicul. lib.* IV, *cap.* 37.

Mention is made by Apollodorus, of a combat between Hercules and another Cycnus, also son of Mars, but by Pyrene. It is probable, however, that different traditions respecting the same event, led the abbreviator of Apollodorus, to think that two different actions were alluded to. Apollodor. *lib.* II, *cap.* V, 11.

(4) *Τὴν μὲν δορὰν ἡμφιέσατο, τῷ χάσματι δὲ ἐχρήσατο κόρυθι.* Apollodor. *lib.* II, *cap.* 4. — Eratosthenes, *cap.* 12.

(5) The Bœotians, and the Thebans in par-

The moment of the action, is when Cynus pressed by his adversary, wounded, and supporting himself with difficulty, endeavours to cover himself with his shield.

The inscriptions *HEPAKΛΛΕΣ* (sic), and *KYKNOΣ*, indicate the personages. A third inscription, *ΔΙΟΣΠΑΙΣ*, *Διὸς παῖς*, recalls the illustrious origin of the Theban hero.

On the reverse of the vase, n°. 2, is an Amazon on horseback, pursuing a Greek foot soldier, who carries a shield with a serpent for device. This subject, which probably formed part of a more extensive composition, does not appear susceptible of elucidation; particularly, as the inscription which accompanies it, is illegible.

These paintings, where all the details are minutely expressed and carefully finished, are of an epoch which may be called the second stage of art. The character of its infancy, was stiffness of attitude and want of action. The style which followed, fell, as is usual, into the contrary extreme, and the action became often too violent and exaggerated, as the figure of Hercules affords us an example.

The present monument is the more interesting, as it is well calculated to give us a notion of the style and manner in which the various bas-reliefs on the throne of Bathycles at Amyclæ (6) were executed. Among these the present subject was figured; nor is it exceeding the limits allowed to conjecture, to suppose this to have been a copy, or close imitation of that celebrated production of early art.

particular, were renowned for shields of peculiar excellence. Hence, Homer attributes to Ajax a shield made at Hylæ, in Bœotia (*Iliad*. H. 220). Pindar gives the epithet of *χρύσα-σπις* to Thebes, (*Isthmia*, *Od.* 1).

These shields were of a particular form, having on each side an opening, which enabled the bearer to observe without danger the movements of the enemy. As peculiar to Bœotia, they are the constant type of the coins of Thebes, and other cities of that country.

It is probable that Euripides alludes to shields of this form, with apertures *κεγχρώματα*, in his description of the combat between Eteocles and Polynices, (*Phœnissæ*, *vers* 1395). — Not being acquainted with ancient monuments, the Scholiasts have not rightly understood this passage.

(6) Pausan. *lib.* III, *cap.* 18.

The combat between Hercules and Cynus, was also represented in the Acropolis, at Athens, near the temple of Minerva Polias, Pausan. *lib.* 1, *cap.* 27.

PLATE XXXIX.

IN vases of an early epoch, where the figures are black on a yellow or light ground, it may be noticed, that a white colour is often superadded to the faces, hands, and other uncovered parts of the body in female figures, to distinguish them from those of the other sex. This rule, however, is not invariable, and sometimes, as in the present instance, exceptions are found.

The subject appeared at first sight, to present the combat of Hercules against the Amazones; but, finding a repetition of it on other vases, where the figures are entirely black, it appears more probable that the combat with the Actorides was intended (1).

Eurytus and Cteatus (2), the sons of Actor by Molione, and from the name of their mother, called sometimes Molionides, were distinguished by their strength and prowess. When Hercules, frustrated of the reward promised him by Augeas, made war against Elis, he was repulsed in various attacks, by the valour of the sons of Actor. Unable to succeed by force, he had recourse to artifice, and placing himself in ambush, he killed them by surprize, as they were going to the Isthmian games. Deprived of their assistance, Elis fell an easy prey to the Theban hero.

From the difficulty and danger of this exploit, Pindar (3) associates it with that against Cynus, of which we have just seen a representation; and both were figured on the throne of Bathycles (4), at Amyclæ. To this celebrity, may be attributed the frequent repetition of the subject.

Hercules is distinguished by his usual attributes, the lion's skin and club. The two warriors opposed to him, are the Actorides. One who is wounded has fallen, and the other endeavours to protect him. The third warrior, may be Augeas, or a follower of the Actorides, who, terrified, quits the field.

The design is extremely incorrect, but from the spirit and action of the figures, the rude execution seems intended to imitate the archaic style.

(1) From a vase in the possession of the author. The figures are of the original size.

(2) They were the supposed sons of Actor, but in reality of Neptune, V. Pherecyd. *Frag.* 47.—Apollodorus, *lib.* II, *cap.* 7, 2. — These authors suppose their bodies were united,

and that their strength was great in proportion; but Homer makes no mention of this circumstance, evidently a subsequent addition. —Homer. *Iliad.* B. 621, A. 749, Ψ. 638.

(3) Olym. *Od.* x, *vers* 26, *seqq.*

(4) Pausan. *lib.* III, *cap.* 18.

PLATE XL.

IN two preceding paintings relating to Memnon (1), we have seen the fatal issue of his combat with Achilles, and Aurora, his mother, carrying away his body to Susa, where it received splendid obsequies.

Memnon, distinguished by the inscription MEMNON, is here represented (2), proceeding to the assistance of Priam. He is on horseback, and accompanied by two warriors. The costume and arms of the several personages is partly Greek and partly Asiatic. The shields and two of the helmets are of the former kind; the helmet of Memnon is like the Persian tiara. Memnon and the warrior who precedes him, wear tunics and anaxyrides (3), made of tyger's and panther's skins, or of other materials striped and spotted, in imitation of them.

The particulars already given respecting Memnon, preclude the necessity of any further observations. The present painting is probably taken from one of those great compositions representing various events of the Trojan war, with which temples and public edifices were so frequently embellished.

(1) *Plates IV and V, page 11.*

(2) From a vase belonging to Signor Giuseppe di Crescenza, at Naples. The figures are

half the size of the original. The form of the vase is represented underneath.

(3) See *page 53.*

THE END.

ADDITIONAL OBSERVATIONS.

PAGE 4. — A learned French writer, M. Raoul Rochette, to whom I feel much indebted for the flattering manner in which he has noticed the first part of this work, in the *Journal des Savans*, (Août 1825), has suggested a different reading of the inscription *Plate I*.

Judging the penultimate letter of the second word to be a *theta* and not an *omicron*, he thinks that it should have been followed by an E, which the artist from inadvertence has omitted. Instead of AΘENEON, he substitutes AΘENEΘEN, and reads the sentence τῶν Ἀθηνηθεν ἄθλων εἰμί : “*I am (one) of the prizes (given by) those of Athens*”, or, “*the Athenians*”.

In confirmation of this opinion, M. Raoul Rochette adduces a vase lately discovered at Nola, and belonging to general Koller, on which Minerva is represented in the same attitude, with the inscription TON AΘENEΘEN AΘAON.

The analogy between the two monuments, seems, in fact, favourable to the correction proposed. It may perhaps be objected, however, that the vases being of a different origin, one having been manufactured at Athens, the other at Nola, this circumstance would naturally produce a difference in the inscriptions. Nor can the value attributed to the penultimate letter of the word in question, be considered certain. In early monuments, *theta* and *omicron* are often confounded, owing to the arbitrary insertion or omission of a dot in the last letter; a circumstance observable even in inscriptions traced by the same hand. Thus, on the coins of Posidonia, the *omicron* on one side is square, and round on the other.

Hence some degree of doubt must still exist, till a further discussion, or the discovery of some other monument of the kind, shall throw new light on the subject.

Were it proved, however, that the reading proposed by Mr. R. R. is correct, I must beg leave to differ from him in his explanation of the word AΘENEΘEN, on either the Athenian or Nolan vase.

The Athenian people, collectively, could never, in any public act, have been called οἱ Ἀθηνηθεν, an expression implying absence from the city, and which could only suit such Athenian citizens as were resident in other countries.

The Athenians of the colony established at Nola, who formed perhaps a body apart from the other inhabitants, might have qualified themselves in this manner; but to distinguish themselves from so many other Athenian colonies, they certainly would have expressed the name of the place where they settled.

The word Ἀθηνηθεν, cannot be referred to the vase itself, as it would follow; 1° that all vases

thus inscribed were intended to be exported from Athens; consequently, that no Athenian citizens, but strangers only, could contend for them; 2° or, that the inscriptions were subsequently added by those who had gained the vases as prizes at Athens, and carried them away. Two suppositions equally inadmissible.

Endeavouring then to ascertain if some other sense may not have been attributed to Ἀθήνηθεν, it appears, that in the present instance, this word is not employed adverbially, but is rather an old Attic form of the genitive, Ἀθήνης *Athenès*, or *Minerva*, in the same manner, as Διόθεν, Ἡώθεν, ἐμείθεν, and others, are found in early writers, instead of Διός, Ἡοῦς, ἐμοῦ, and governed by a preposition.

Some difficulty occurs likewise respecting the word ΑΘΑΟΝ. As the inscription is of an age prior to the use of double letters, it is doubtful whether ἄθλον, or ἄθλων, were intended.

In the former case, adding a substantive, probably ἀγώνων, implied by the article τῶν, the sentence would be τῶν ἀγώνων Ἀθήνηθεν, (i. e. Ἀθήνης) ἄθλον, *A prize of the games in honour of Minerva*. Thus we find the Olympic games called Διὸς ἀγὼν by Pindar, (Nem. II, vers 37.)

If, according to the opinion of Mr. R. R., ἄθλων should be preferred, it might imply the festival itself, ἄθλος, or in the plural number, ἄθλοι.

It would appear a conjecture too subtle, and not sufficiently warranted by facts, to suppose a difference in the inscriptions, and to read on the Athenian vase ἄθλον, and on the Nolan vase ἄθλων, from ἄθλοι the games: but the verb εἰμί, in the former inscription, seems to require a nominative to agree with it. In either case, the sense of the word ἀγὼν or ἄθλοι Ἀθήνης, is the same as that of ΑΘΕΝΕΟΝ, which was read on the Athenian vase before the correction suggested by Mr. R. R. The question is at present, I confess, doubtful, and must remain so, till the discovery of other monuments of the kind, at Athens, shall determine the difficulty. If however, the reading first proposed (*page 4*), is confirmed, there will be no more doubt that the word ΑΘΕΝΕΟΝ Ἀθήνεων, implies the festivals called *Athenæa*, and not, as some critics suppose, the *Athenian people*. All the consequences derived from this explanation of the word, will therefore remain in full force.

The doubts respecting the signification of the word ἄθλον, on the Nolan vase, is suggested by a rare coin of Metapontium, in my possession, representing the river Achelous, and inscribed in archaic letters, ΑΧΕΛΟΙΟ ΑΘΑΟΝ. At first, it appeared that the coin itself had been the prize ἄθλον, but afterwards, considering that no instance occurs of coins having been used for such purposes, it seems more probable, that the reading may be ἄθλων, alluding to the festival itself. It may be observed also, that the neuter ἄθλον, was sometimes used to signify, either the games, or the prize.

The inscription produced by M. Boëckh, appears favourable also, to this explanation. The expression ἀρχὼν ἄθλων, *president of the games*, is more natural than if the latter word signified prizes.

As all questions relating to a period so remote, must be involved in great uncertainty, these observations are offered with much reserve, to the consideration of the learned. It is only by uniting and comparing a great number of contemporary monuments, that any satisfactory results can be expected.

PAGE 2, note 8. — The figure of Minerva *Plate I*, is supposed a copy of the statue of the goddess placed in the old Parthenon, burnt by the Persians. The motive of such a conjecture, is the

resemblance between this figure and the Itonian Minerva venerated by the Bœotians. As the Athenians received from the Bœotians the worship of this divinity, it seems natural that they should have adopted the same mode of representing her.

M. Raoul Rochette thinks that the statue of the old Parthenon was like the archaic figure represented on one of the metopes published by Stuart, (*tom. II, plate xv, n° 4, French Edit.*) But it seems more probable, that this last figure is the Palladium, or miraculous image of Minerva, supposed to have fallen from heaven, and which, saved from the Persian destruction, was preserved in the temple of Minerva Polias. Stuart presumes with great reason, that it was carried about in the Panathenaic ceremony, and that this circumstance is indicated on the metope in question. (See Pausan, *lib. I, cap. 26 and 28*). Such was probably the most ancient form given to the Palladium, and we see it, in fact, repeated on various ancient monuments. (See *page 73, notes 3 and 4*).

PAGE 30. — M. Carelli takes the first letter of the inscription for a X, and the second for a P, of which the upper semicircular part has been omitted or effaced : accordingly he reads XPHΣAN χρῆσαν, for ἐχρῆσαν. On subsequent consideration, I agree with Mr. C. as to the value of the two letters, but think that χρῆσαν, is rather a Doric form of the imperative χρῆσον : in this case, the sentence would be "Give me the ball", which is the most natural sense, and seems implied by the subject.

The sentence being inscribed on the cippus, is rather supposed to be spoken by the female figure who leans on it, than by the winged youth who is at some distance from it; consequently my conjectures respecting the subject of the composition are unfounded.

PAGE 73, *note 4*. — That this was the most ancient figure attributed to the Palladium, may be inferred from a figure on one of the metopes of the Parthenon, which represents the Palladium preserved in the temple of Minerva Polias, and carried in the Panathenaic procession. (See Stuart, *Antiq. of Athens, tom. II, plate xv, n° 4*, and the preceding observations on *page 2, note 8*).

PAGE 76. — No explanation was offered of the object in the right hand of the winged female figure *Plate XXIX*. A coin of Corinth which has since occurred, shews that it is an *acrostolium*, or ornament of the upper part of a ship's prow. The object being in relief on the coin, could be ascertained better than in the painting.

Hence, the subject is a sacrifice offered to some divinity on a naval victory. After the defeat of the Persian fleet, the Greeks made from the spoils, and dedicated in the temple of Delphi, a colossal statue of Victory, holding the prow of a ship ἀκρωτήριον. Herodot. *lib. VIII, cap. 121*.

It seems probable then, that the third letter of the inscription is a P, and that the four letters which are distinct, formed part of a word, like κόρυμβον, or κορυφή, or some other synonymous term, alluding to the trophy held by Victory. In a bas-relief published by Winckelman (*Monum. Ined. n° 120*), the object held by Victory seems to be an *acrostolium* rather than a palm, as the author supposes.

PAGE 85. — Notice was omitted of the acclamation ΚΑΛΟΣ, twice inscribed on the painting *Plate XXXIV*, and supposed to be spoken by the two personages represented.

The form of the *omicrons* is peculiar, having a short line projecting from the lower part, like the ancient *koph*.

CORRECTIONS.

PAGES.	LINES.			
2	9	<i>For</i> simple :	<i>read</i>	simply.
7	2	μopiai :	<i>read</i>	μopiai.
9	4	who supposed :	<i>read</i>	who was supposed.
	6	established by :	<i>read</i>	attributed to.
13		<i>Note</i> 14, patern :	<i>read</i>	patera.
14	7	<i>Trinacria</i> :	<i>read</i>	<i>Triquetra</i> .
16	14	Seyron :	<i>read</i>	Scyron.
19		<i>Note</i> 14, Rhancus :	<i>read</i>	Rhaucus.
20	19	extremly :	<i>read</i>	extremely.
24	23	correction :	<i>read</i>	correctness.
26	1	peculiarly,	<i>read</i>	peculiarly
	22	Cymodocea :	<i>read</i>	Cymodoce.
27	15	species alluding :	<i>read</i>	species, alluding.
28	11	assleep :	<i>read</i>	asleep.
39	4	origine :	<i>read</i>	origin.
52		<i>Note</i> 4, Procrustes :	<i>read</i>	Procrustes.
68	16	Socrate :	<i>read</i>	Socrates.
74		suppress <i>note</i> 5.		
74		<i>Notes</i> 6, 7, 8, 9 :	<i>read</i>	5, 6, 7, 8.
74		last line, suppress <i>note</i> (9).		
74		<i>Note</i> 9, Palladies :	<i>read</i>	Palladia.
75	4	affected :	<i>read</i>	effected.
89	12	colony :	<i>read</i>	Bœotian colony.

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* The numbers in a parenthesis indicate the notes.
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PL. I.





ΛΟΧΒΟΕΝΕΟΝΒΟΛΟΝ:ΕΛΛΙ

ТОРГОВЕНОПРОВОДНИКЪ









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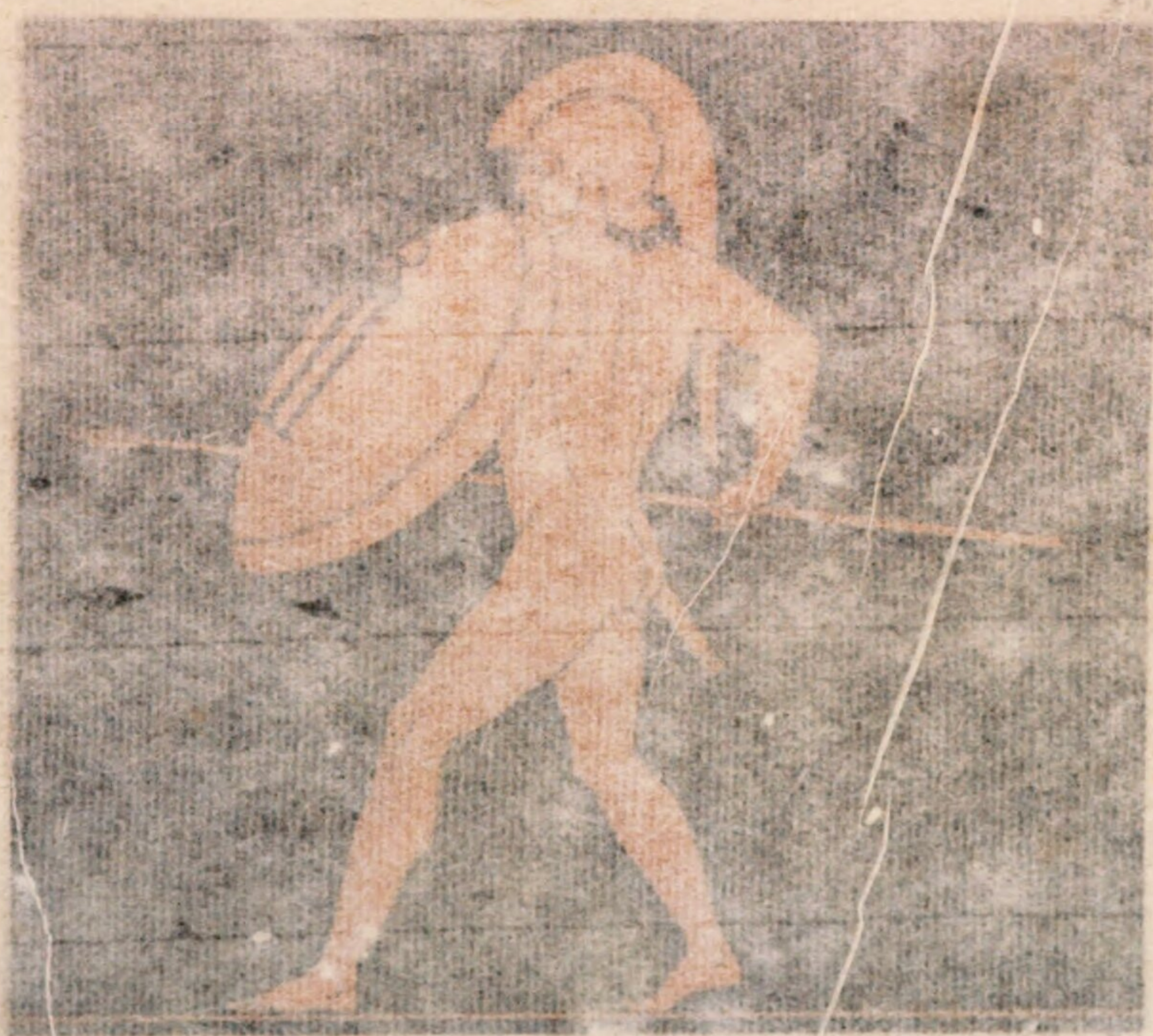




























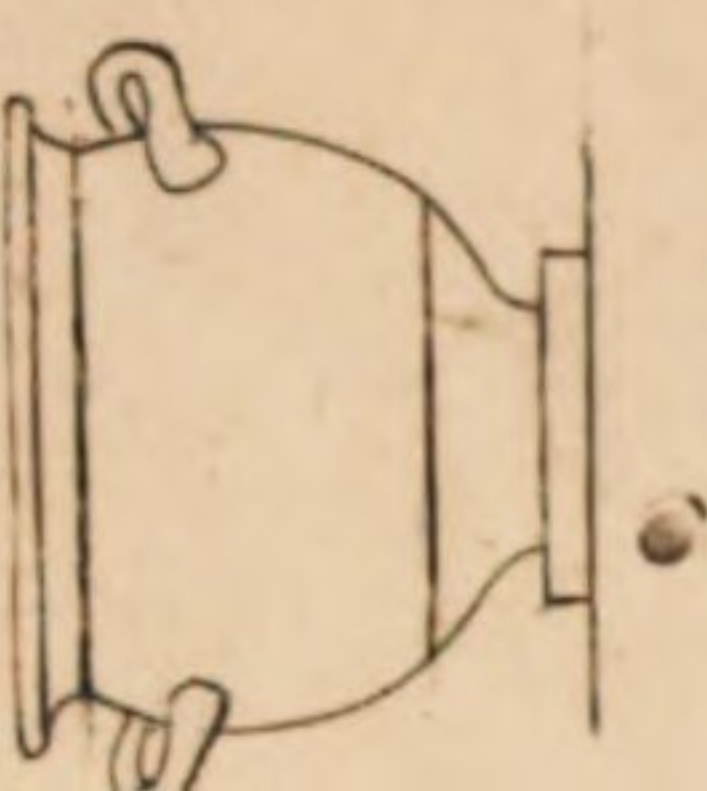




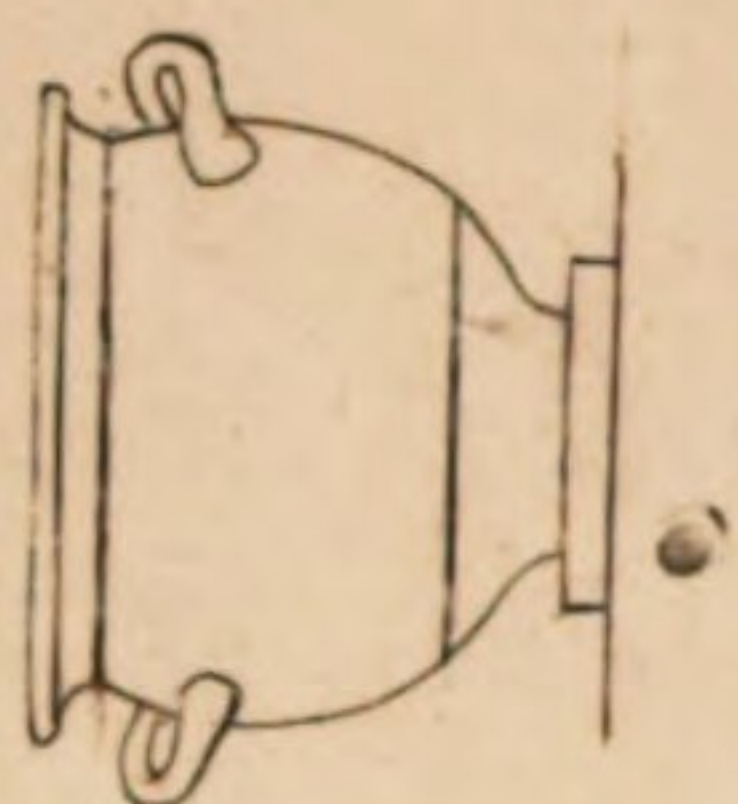




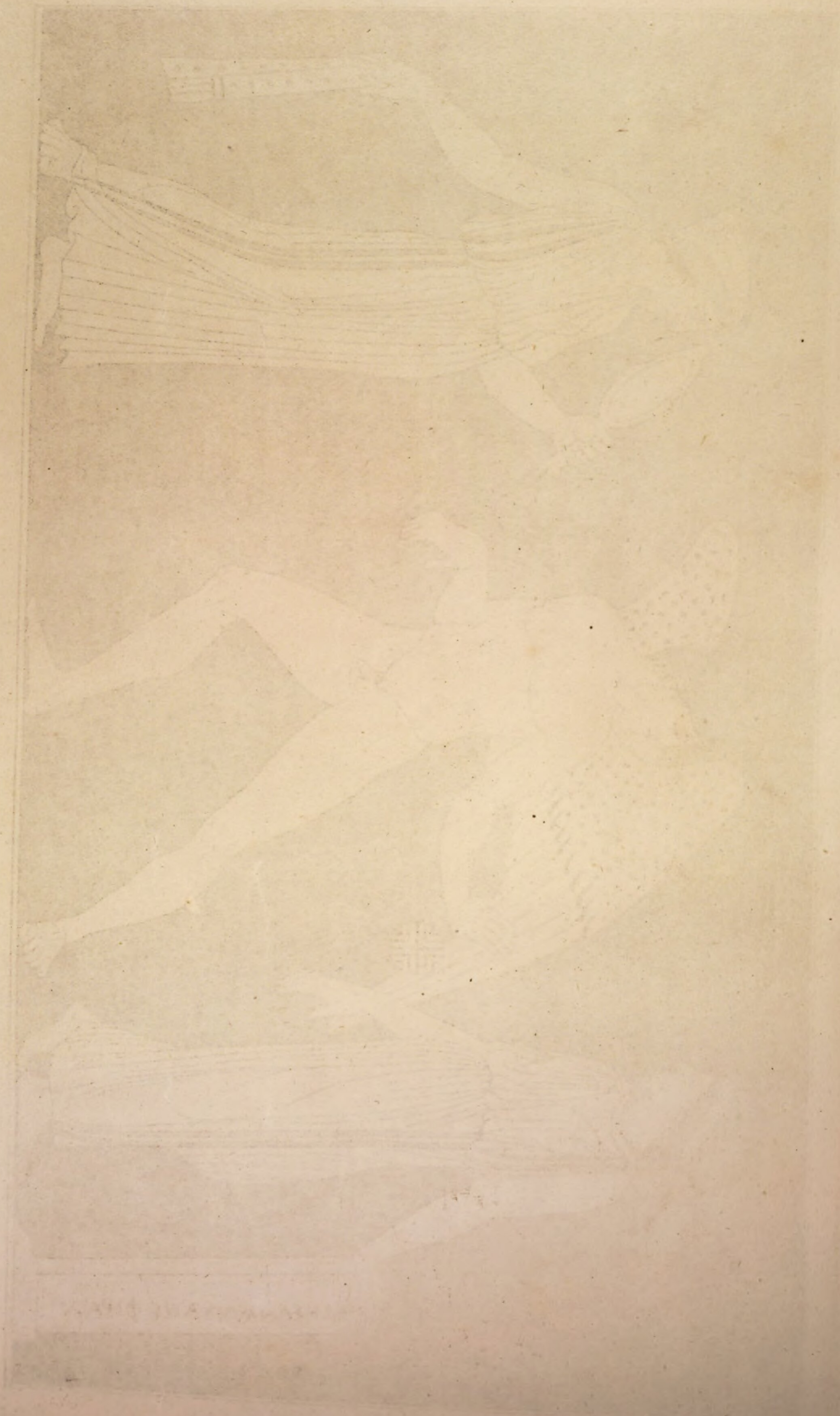




ΝΕ ΦΙΡΑΝ



+ΙΗΣΑΝΜΟΙΤΑΝΞΦΙΡΑΝ

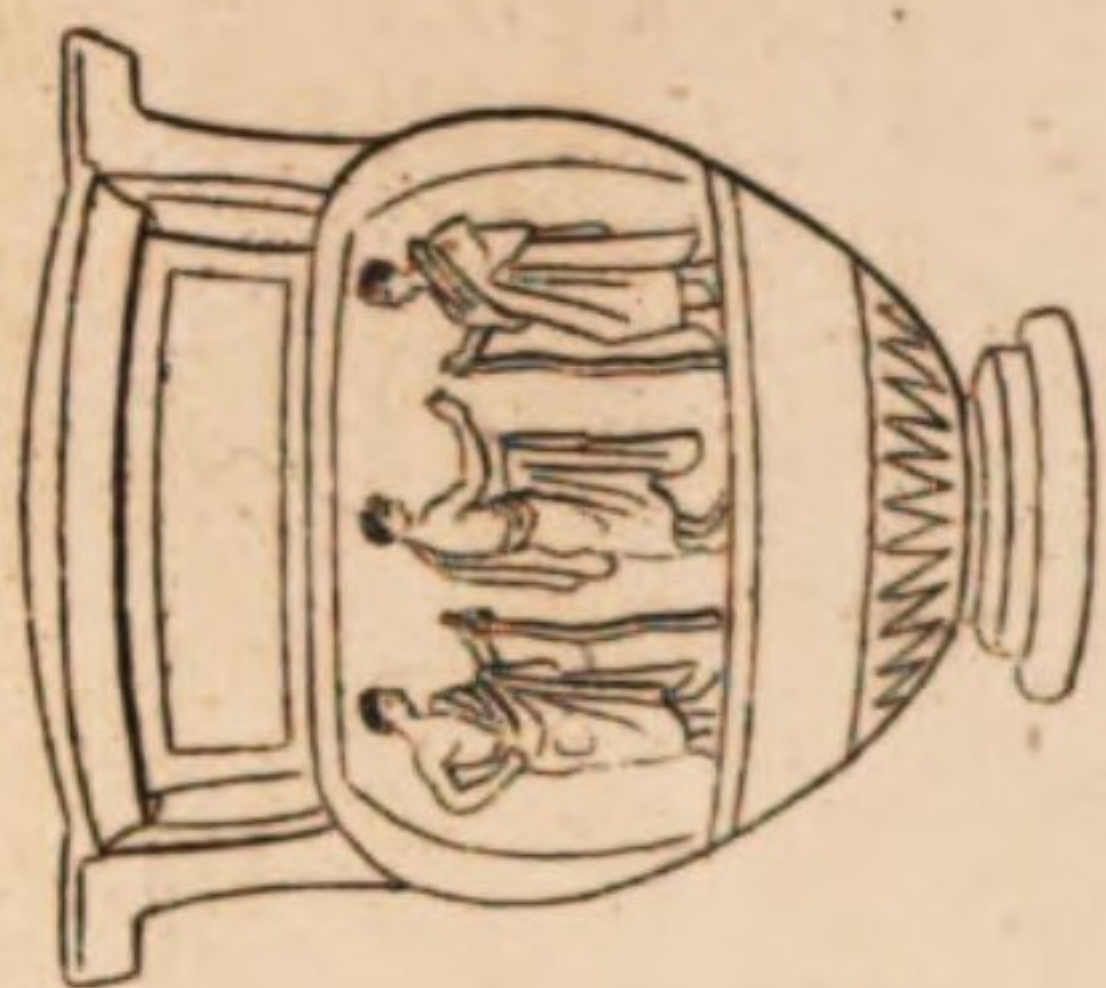














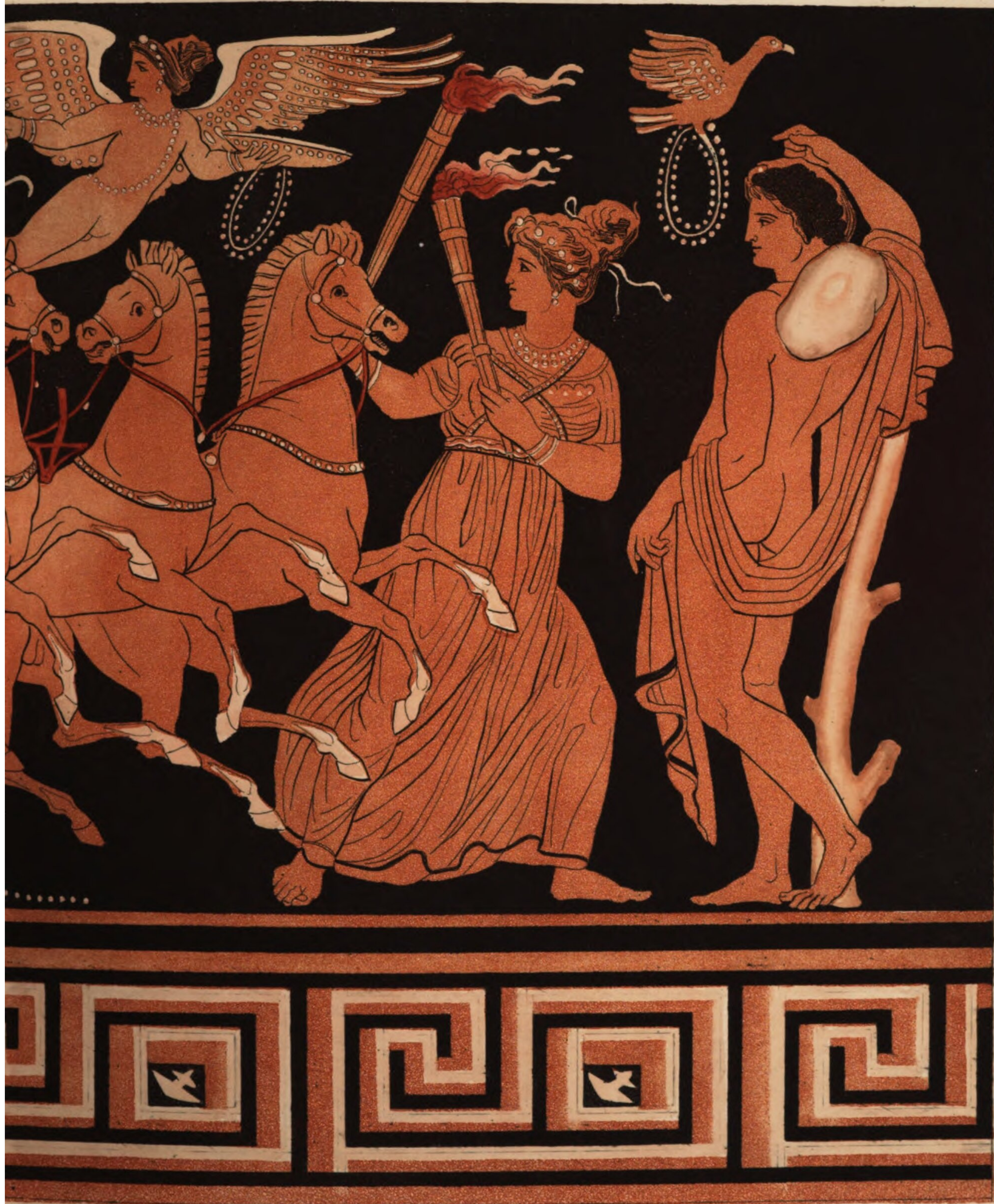














PL. XVII









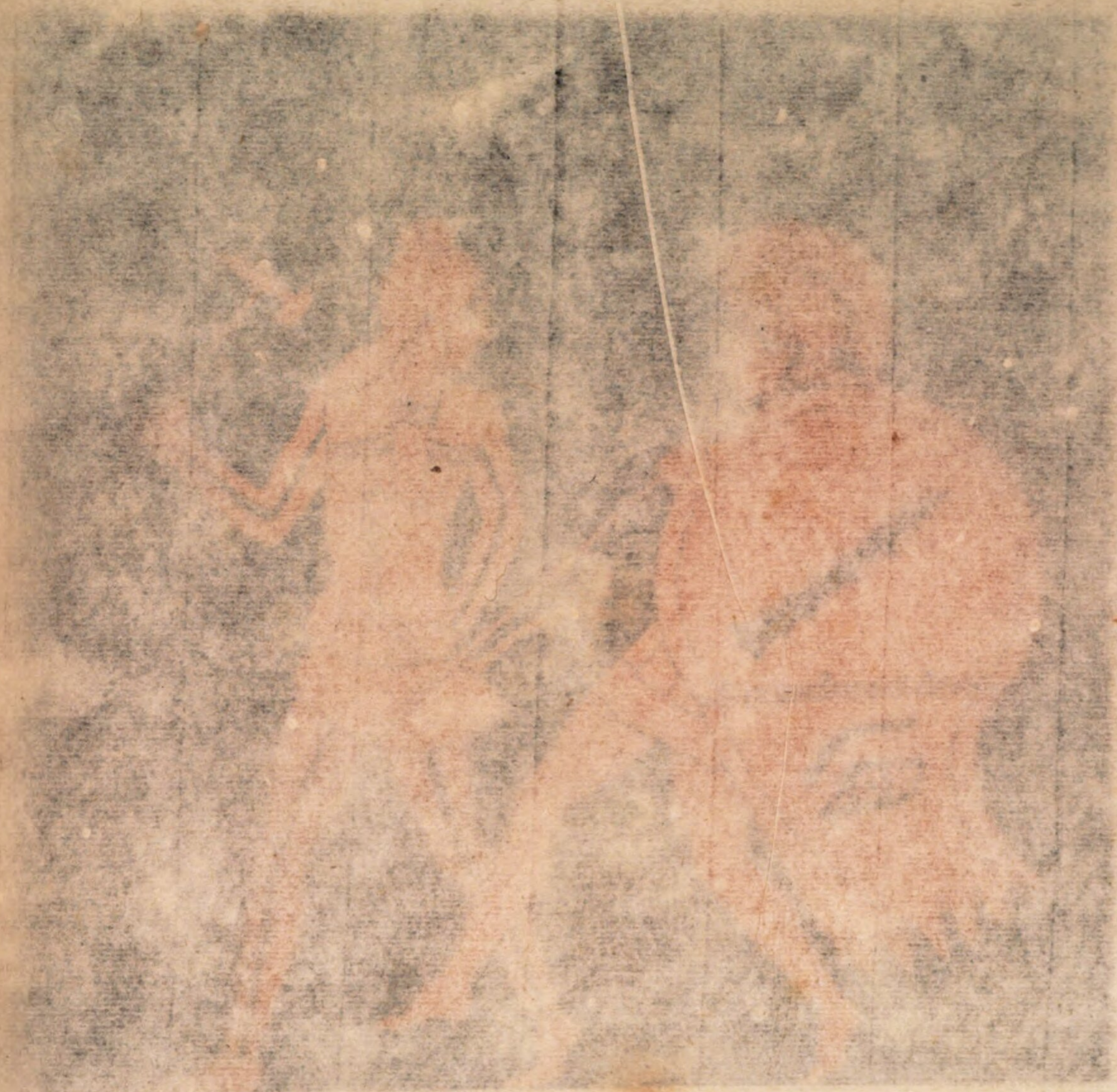
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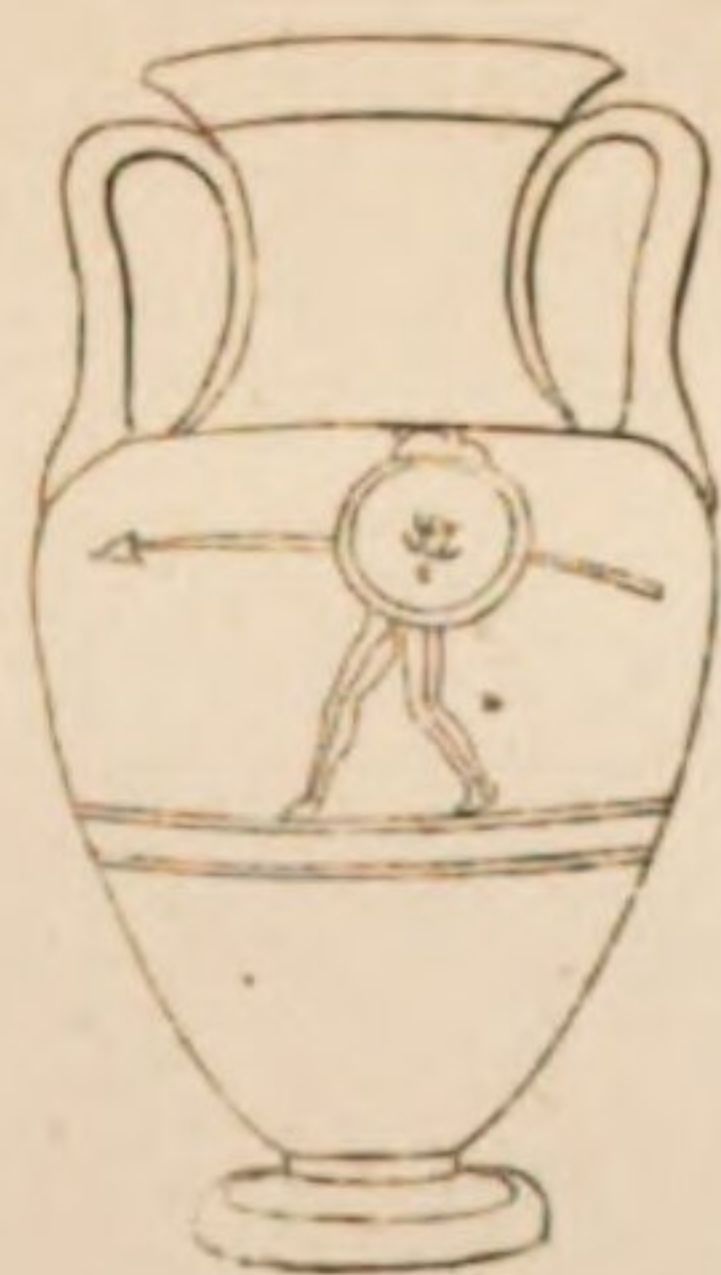
ΑΚΤΑΖ

ΗΞΦΥΞ

ΚΑΣΤΟΡ





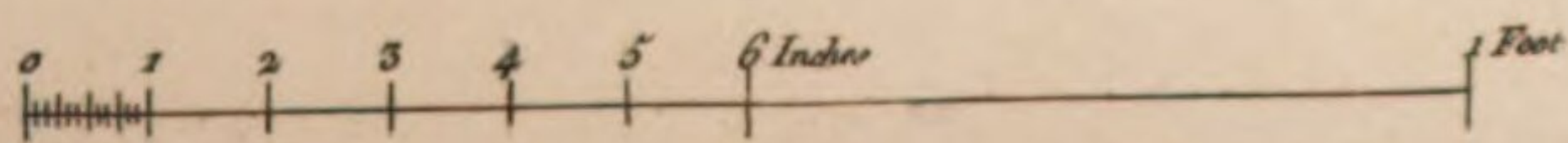








Chierry. Sulp.





























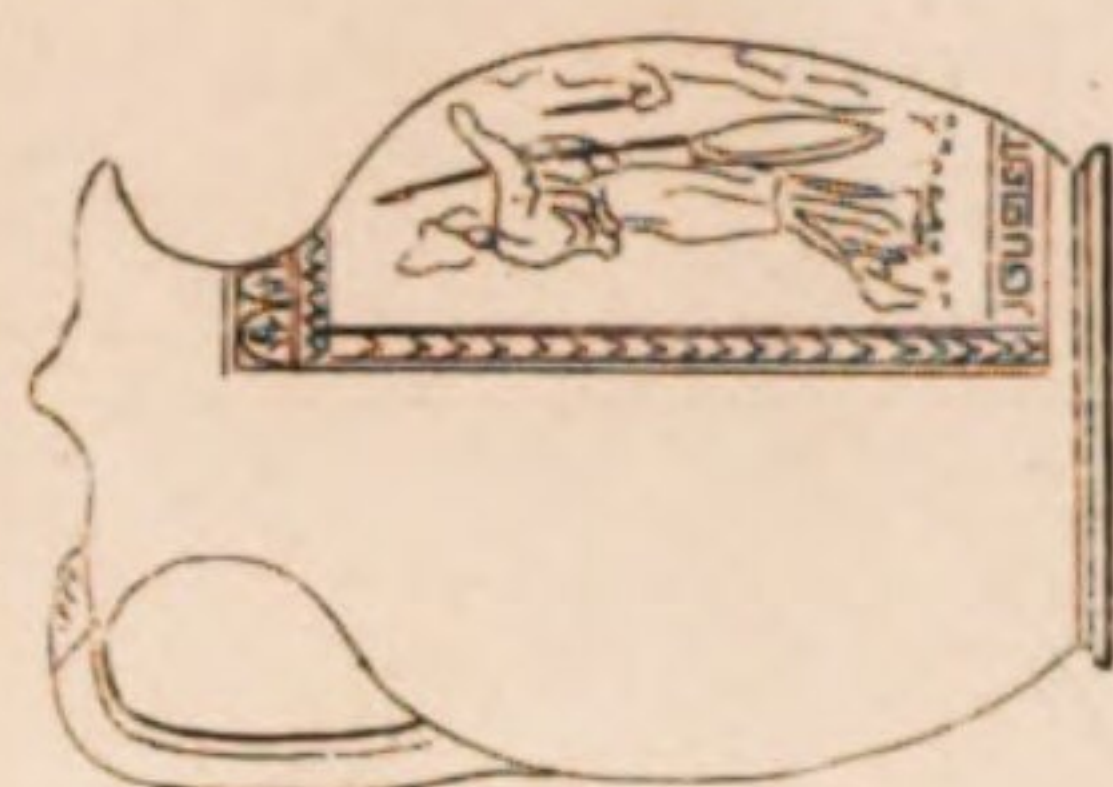














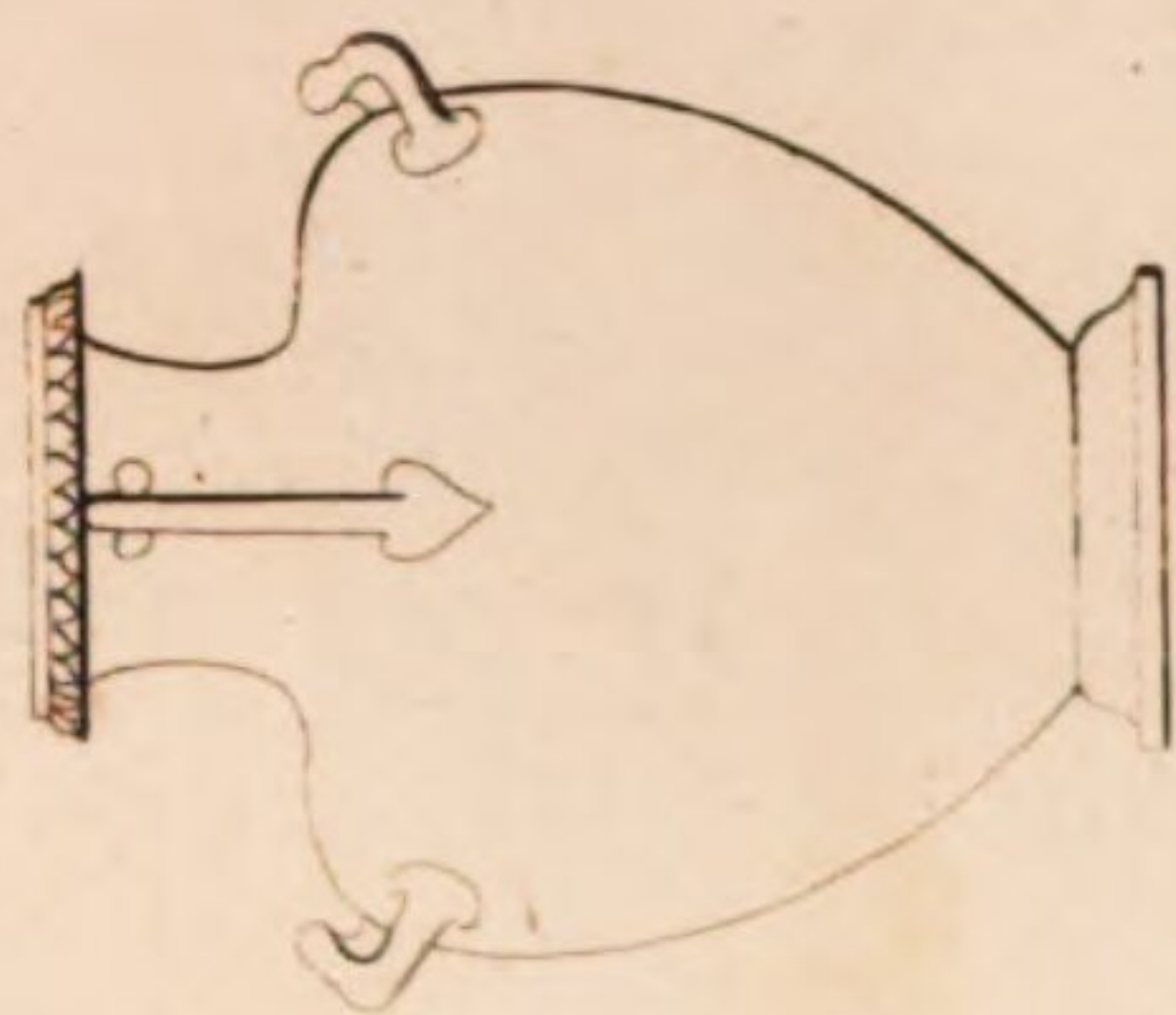








PL. XXX.









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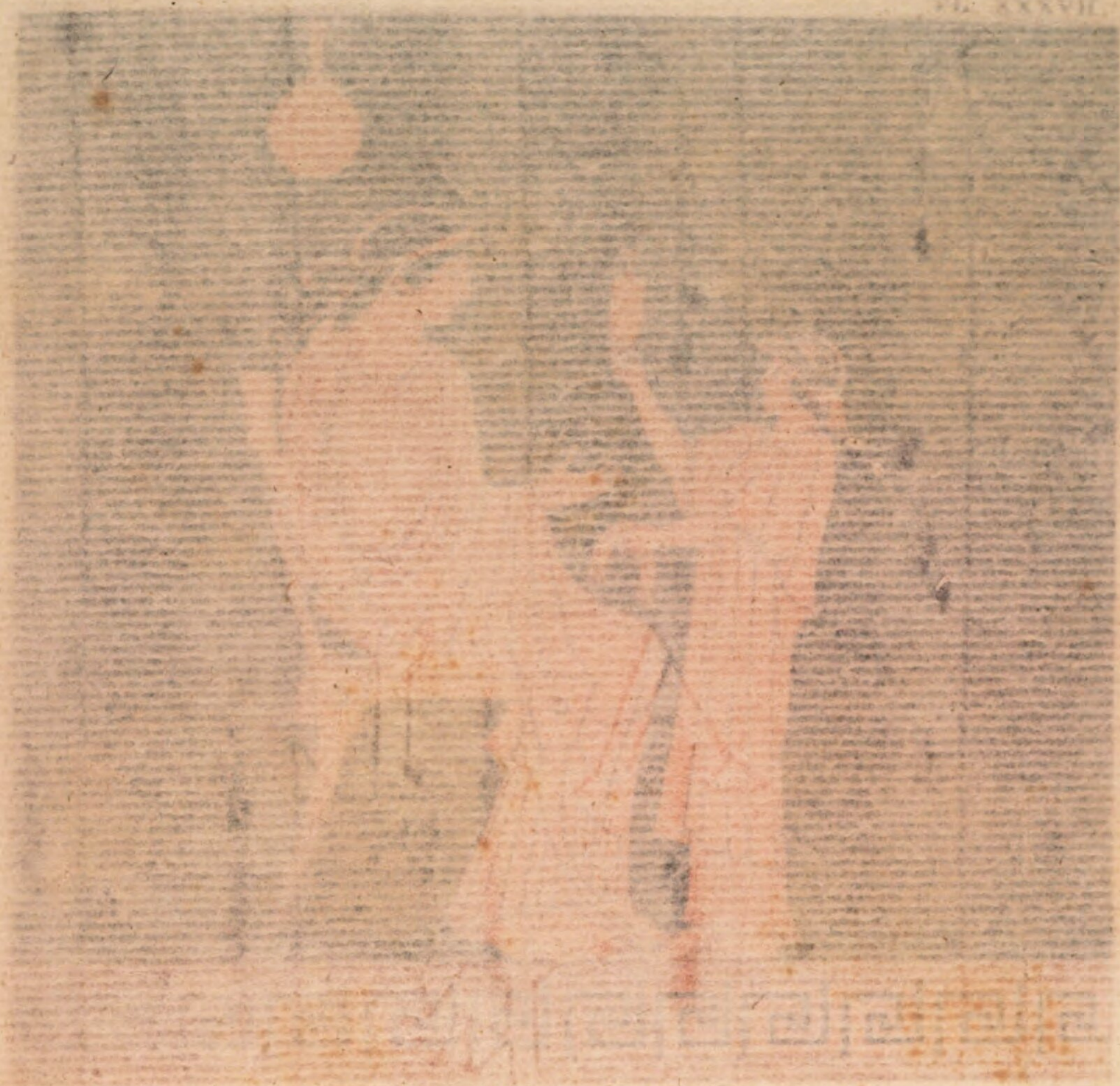






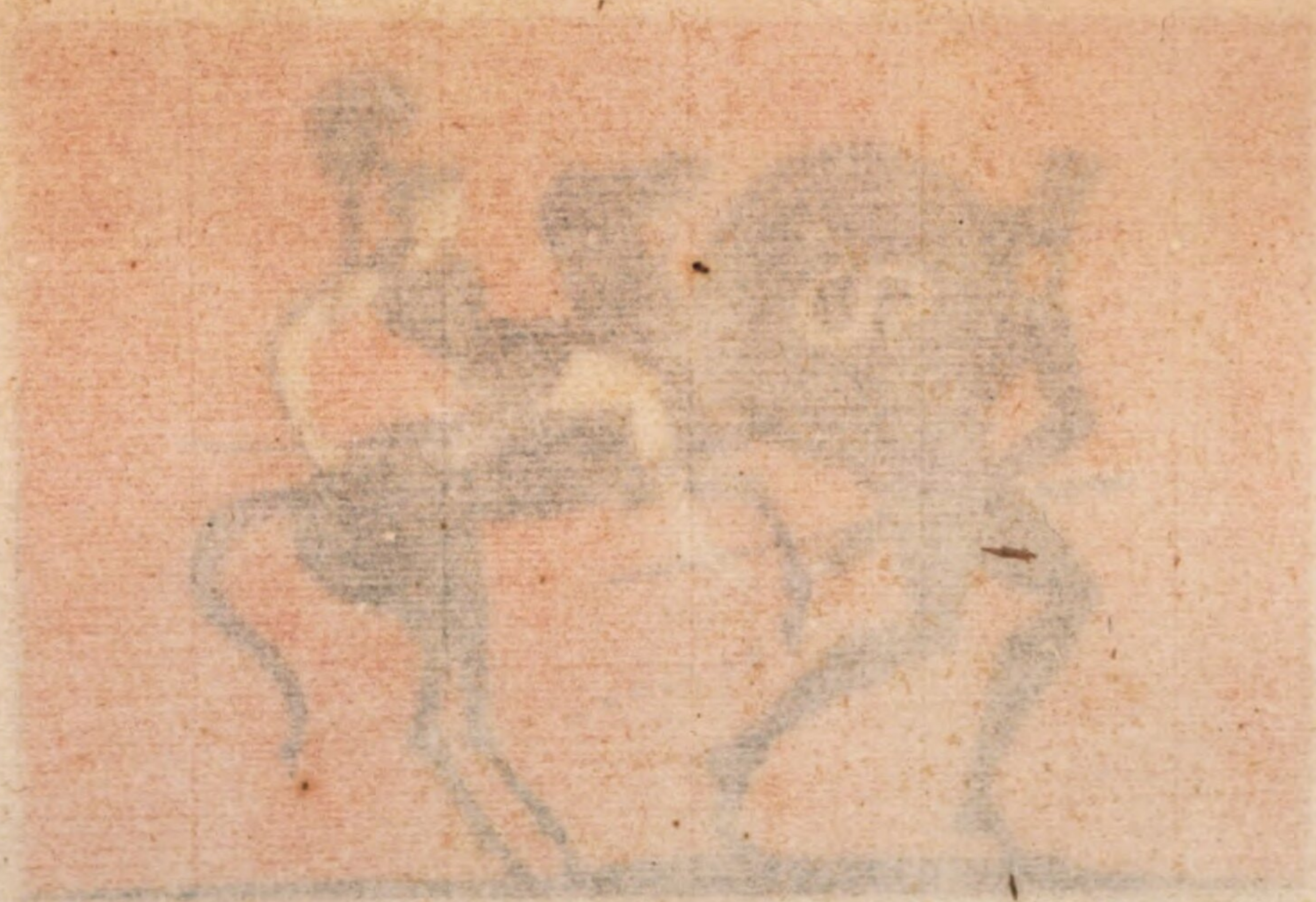




























N.º 2.



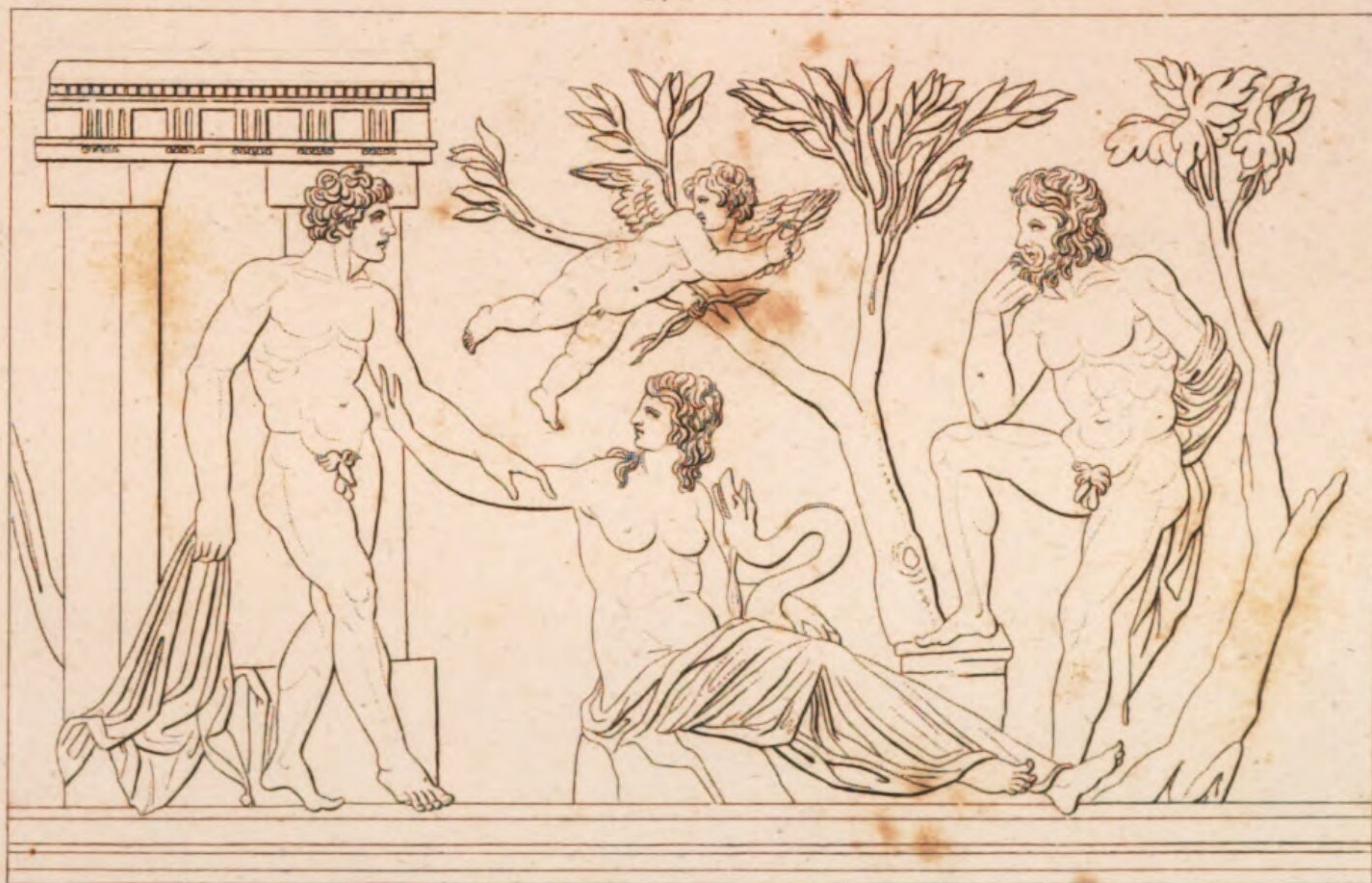
Perlin

71

PL. A.



N° 1



Vase.

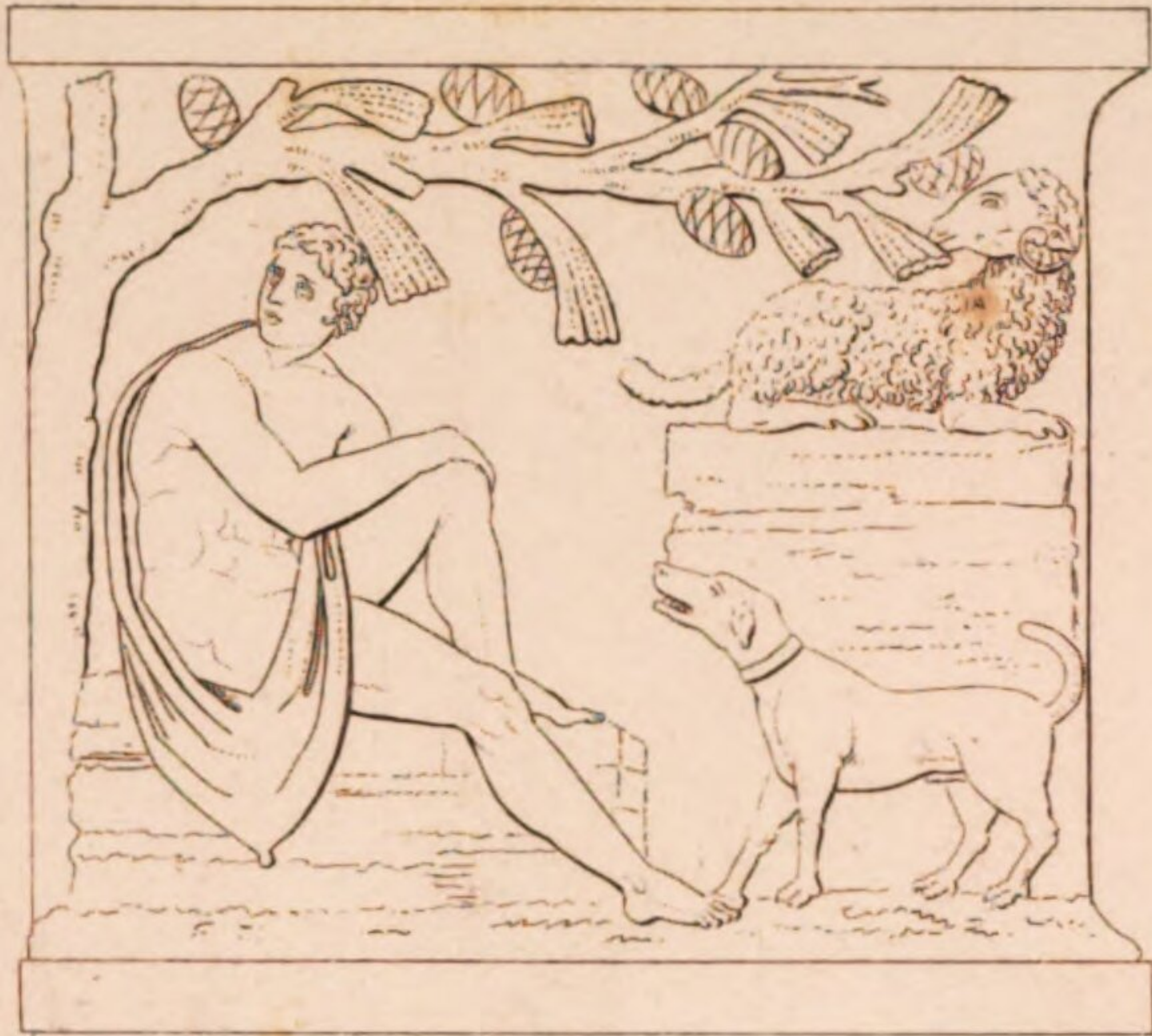
N^o 4.

PL. B.



N^o 2.

N^o 3.



N^o 1.



N^o 5.



N^o 5.



Millingen, James V.,

Ancient unedited monuments

Bd.: 1

London 1822

2 Arch. 158 t-1/2

urn:nbn:de:bvb:12-bsb10211790-7